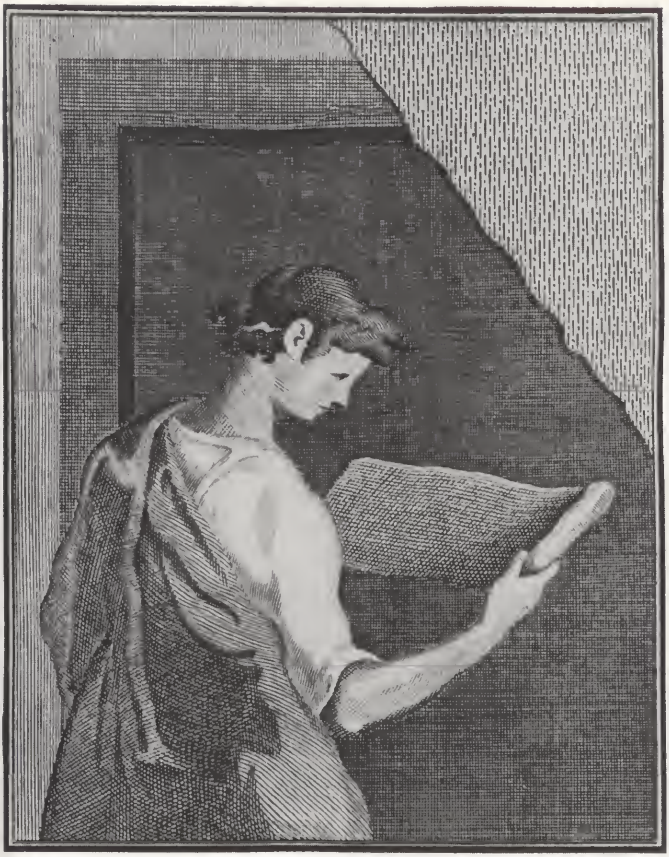

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POMPEII.

[Ionic Capital*.]

Chapter I.

DOMESTIC ARCHITECTURE OF ITALY.

The first volume having been employed in describing the public buildings which are preserved in Pompeii, the second will contain an account of the most remarkable houses which have been disinterred; of the paintings, domestic utensils, and other articles found in them; and such information upon the domestic manners of the ancient Italians as may seem requisite to the illustration of these

* Ionic capital, from Pompeii, with angular volutes. The order partakes much of the Doric; being without a base, and having the shaft sharply terminated. Four similar capitals are to be seen at the four angles of the Greco-Siculan sepulchral monument at Girgenti, commonly called the Sepulchre of the Horse.

remains. This branch of our subject is not less interesting, nor less extensive than the other. Temples and theatres, in equal preservation, and of greater splendour than those at Pompeii, may be seen in many places: but towards acquainting us with the habitations, the private luxuries and elegancies of ancient life, not all the scattered fragments of domestic architecture which exist elsewhere have done so much as this city, with its fellow-sufferer, Herculaneum. But as these ancient houses differ very much from any now in use, and as we shall have continual occasion to use the terms by which Vitruvius, and, after him, modern architects, have named their several apartments, it will be useful to preface our descriptions by a short account of the steps by which the Romans advanced from huts to palaces, as the residences of the more wealthy individuals among them may be termed, and of the distribution and purposes of the rooms, for a general resemblance is to be found in the ground-plan of all of them. We shall also give an explanation of those architectural terms which we shall have occasion most frequently to employ.

If we ascend to the earliest period of Roman story, and mention the thatched cottage of Romulus, religiously preserved in the Capitol, and repaired from time to time with the same rude materials of which it was originally built, it is not with the purpose of drawing any inference with respect to the domestic architecture of that remote and fabulous time, or of fatiguing the reader by tracing the progress of this art from the cottage of Romulus to the golden house of Nero. But there is a singularly interesting relic of antiquity preserved by Mazois, which this mention of the founder of Rome may serve to introduce to our notice. Some time since, a quantity of cinerary vases were discovered in the neighbourhood of Alba,

which, on that eminent architect's authority*, "belong unquestionably to the first inhabitants of Latium, and ascend beyond the earliest known epochs of Italian history, since the spot in which they were found is entirely covered with thick beds of lava which have flowed from Monte Albano, a volcano of whose eruptions all memory is lost in the night of antiquity." That which makes these urns most curious, is, that they represent the rude habitations of the time; and granting that they are genuine, of which Mazois expresses no doubt, the nature of these representations is sufficient warranty of their high antiquity. Here, probably, we see the cabins of the

Cabin of the Aboriginal Latians.

aboriginal Latians; and such, we may conjecture, was the cottage so long preserved with religious veneration in the Capitol.

To the reign of the first Tarquin is ascribed the introduction of the Etruscan style of architecture, as well in the arrangement of houses, as in the magnificent public works, the walls, sewers, and Forum, which are said to have been built by him. But, to pass hastily over this doubtful ground, it is enough to state that we have authority for giving

* Part ii. p. 5.

an Etruscan origin to the principal divisions of the Roman houses*. These in the early ages were poor and mean. For the first five hundred years of the city, the use of tiles was unknown, thatch or shingles forming the materials of roofs; and a story is told that the consul Publicola, having built a house of such splendour, according to the notions of the age, as to excite the jealousy of the people, demolished it in a single night in hope of regaining his popularity; conclusive proof against the solidity, at least, of the building. Excessive expense was guarded against by sumptuary laws; and it was forbidden to build walls exceeding about a foot and a half in thickness. This restriction, with the weak nature of the materials employed in early times, at first unbaked bricks, then wooden frame-work filled up with masonry, limited the height of houses to one story, as we are told by Vitruvius: and even after baked bricks were known, their size, which exceeded the size of those now in use†, rendered it difficult to break the joints, and bond the walls sufficiently for lofty erections. As population increased, and with it the value of ground in the city, economy of room was sought in added height, and the increased skill of the architect found means to raise houses of several stories. They were then surmounted by a terrace named *solarium*, from *sol*, the sun, whose genial warmth the inhabitants enjoyed there in the winter: while in the summer they frequented it for the sake of the cool evening breeze, and the magnificent prospects of the city and its environs. Here the Romans loved to take their evening repast, and

* Varro and Festus, quoted by Mazois, part ii. p. 7.

† They were a foot and a half long, and a foot broad. This being the case the wall would only have been one brick thick, and liable to open at any of the joints. We give solidity to walls which are no thicker, by interweaving the bricks so that no joint may run through.—Vitruv. ii 3, 8.

hence the upper story received the name of *cænaculum*, the supper-room. At last houses reached such an extreme height, that Augustus forbad a greater elevation than seventy feet to be given them.

Towards the last years of the republic, the Romans naturalized the arts of Greece among themselves; and Grecian architecture came into fashion at Rome, as we may learn, among other sources, from the letters of Cicero to Atticus, which bear constant testimony to the strong interest which he took in ornamenting his several houses, and mention Cyrus, his Greek architect. At this time immense fortunes were easily made from the spoils of new conquests, or by peculation and maladministration of subject provinces, and the money thus ill and easily acquired was squandered in the most lavish luxury. One favourite mode of indulgence was in splendour of building. Lucius Cassius was the first who ornamented his house with columns of foreign marble: they were only six in number, and twelve feet high. He was soon surpassed by Scaurus, who placed in his house columns of the black marble called Lucullian, thirty-eight feet high, and of such vast and unusual weight, that the superintendent of sewers, as we are told by Pliny*, took security for any injury which might happen to the works under his charge, before they were suffered to be conveyed along the streets. Another prodigal, by name Mamurra, set the example of lining his rooms with slabs of marble. The best estimate, however, of the growth of architectural luxury about this time may be found in what we are told by Pliny, that, in the year of Rome 676, the house of Lepidus was the finest in the city, and thirty-five years later it was not the hundredth†. We may mention, as an example of the lavish expenditure of the Romans,

* Nat. Hist. xxxvi. 2. † Ib. xxxvi 15.

that Domitius Ahenobarbus offered for the house of Crassus a sum amounting to near £48,500, which was refused by the owner*. Nor were they less extravagant in their country houses. We may again quote Cicero, whose attachment to his Tusculan and Formian villas, and interest in ornamenting them, even in the most perilous times, is well known. Still more celebrated are the villas of Lucullus and Pollio; of the latter some remains are still to be seen near Pausilipo.

Augustus endeavoured by his example to check this extravagant passion, but he produced little effect. And in the palaces of the emperors, and especially the Aurea Domus, the Golden House of Nero, the domestic architecture of Rome, or, we might probably say, of the world, reached its extreme point of magnificence. But these wonders do not belong to our pages; and to dwell on them would but discredit the edifices which it is our province to describe, spacious in themselves and sumptuous, yet mean in comparison with those of which we have just spoken. We therefore proceed to offer to the reader a sketch of the arrangement of a Roman house of the better class.

This arrangement, though varied, of course, by local circumstances, and according to the rank and circumstances of the master, was pretty generally the same in all. The principal rooms, differing only in size and ornament, recur everywhere; those supplemental ones, which were invented only for convenience or luxury, vary according to the tastes and circumstances of the master.

Vitruvius directs our attention to one principle of distribution, strange to modern habits, but of importance towards understanding the construction of a Roman house; that every considerable mansion

* Sexagies sestertium.—Plin. Hist. Nat. xvii. 1.

might be divided into two parts, one intended for public resort, the other destined for the private service of the family. The origin of this may be found in the constitution of Rome, by which every plebeian might choose from among the patricians a *patron*, whose *client* he became, and to whose house he resorted freely for advice or assistance. To have a large body of clients was esteemed both honourable and advantageous, as the patron might of course reckon on their votes and support in all civil matters. With this view, lawyers of eminence gave free access to all who wished to consult them: and generally by day-break, or before it, the vestibules and ante-rooms of persons of any eminence, but especially those who were distinguished by wealth or political power, were filled with a crowd, each coming with some particular object, one to recommend himself by the regularity of his attendance, another to request some favour, another from a wish to display his intimacy with the rich and powerful owner, others to receive the dole of meat or money which was distributed to needy retainers*. This crowd was of course received in the outer rooms, so as to affect as little as possible the privacy of the mansion. These rooms, which constituted what Vitruvius calls the public part, were the portico, vestibule, cavædium or atrium, tablinum, alæ, fauces, and others less important, added at the will of the owner or architect.

The private part comprised the peristyle, bed-chambers, triclinium, œci, picture-gallery, library, baths, exedra, xystus, &c. We proceed to explain the meaning of these terms.

Before great mansions there was generally a court, or area, upon which the portico opened, either sur-

* ——————Sportula primo
Limine parva sedet, turbæ rapienda togatæ.—Juv. i. 95
See also Cic. ad Att. v. 2, and the Satirists, passim

rounding three sides of the area, or merely running along the front of the house. In smaller houses the portico ranged even with the street. Within the portico, or if there were no portico, opening directly to the street, was the vestibule, consisting of one or more spacious apartments. It was considered to be without the house, and was always open for the reception of those who came to wait there until the doors should be opened. The prothyrum, in Greek architecture, was the same as the vestibule. In Roman architecture, it was a passage-room, between the outer or house-door which opened to the vestibule, and an inner door which closed the entrance of the atrium. In the vestibule, or in an apartment opening upon it, the porter, *ostiarius*, usually had his seat.

The atrium, or cavædium, for they appear to have signified the same thing*, was the most important, and usually the most splendid apartment of the house. Here the owner received his crowd of morning visitors, who were not admitted to the inner apartments. The term is thus explained by Varro: "The hollow of the house (cavum ædium) is a covered place within the walls, left open to the common use of all. It is called Tuscan, from the

* Some commentators on Vitruvius, and among them Mr. Wilkins, deny this. The term cavædium is certainly equally applicable to any other open court, as, for instance, to the peristyle; and Pliny, in the account of his Laurentine villa, makes mention of both atrium and cavædium, and speaks also of the peristyle. No wonder that much obscurity and difference of opinion prevails on these subjects, since almost all our knowledge is derived from the scanty account of Vitruvius; and it is obvious that whatever general rules might be recognized by architects, they must have been modified in innumerable instances by the caprice or convenience of individuals. It is dangerous, therefore, to attempt to wrest the text of an author, to make it square with some specimen which has been preserved or described; for we can never be sure that the two were even meant to coincide.

Tuscans, after the Romans began to imitate their cavædium. The word atrium is derived from the Atriates, a people of Tuscany, from whom the pattern of it was taken*." Originally, then, the atrium was the common room of resort for the whole family, the place of their domestic occupations; and such it probably continued in the humbler ranks of life. A general description of it may easily be given. It was a large apartment, roofed over, but with an opening in the centre, called *compluvium* †, towards which the roof sloped, so as to throw the rain-water into a cistern in the floor called *impluvium*. Vitruvius, however, distinguishes five species of atria.

1. The Tuscanicum, or Tuscan atrium, the oldest and simplest of all. It was merely an apartment, the roof of which was supported by four beams crossing each other at right angles, the included space forming the compluvium. Many of these remain at Pompeii.

2. The tetrastyle, or four-pillared atrium, resembled the Tuscan, except that the girders, or main beams of the roof, were supported by pillars, placed at the four angles of the impluvium. This furnished means of increasing the size of the apartment.

3. The Corinthian atrium differed from the tetrastyle only in the number of pillars and size of the impluvium. A greater proportion of the roof seems to have been left open.

4. The atrium displuviatum had its roof inclined the contrary way, so as to throw the water off to the outside of the house, instead of carrying it into the impluvium.

5. The atrium testudinatum was roofed all over, without any vacancy or compluvium.

* De ling. Lat. lib. iv.

† From *con* and *pluvia*, because the rain-water was brought together there The derivation of impluvium is equally obvious.

The roof around the compluvium was edged with a row of highly ornamented tiles, called antefixes, on which a mask or some other figure was moulded. At the corners there were usually spouts, in the form of lions' or dogs' heads, or any fantastical device which the architect might fancy, which carried the rain-water clear out into the impluvium, whence it passed into cisterns; from which again it was drawn for household purposes. For drinking, river-water, and still more well-water, was preferred. Often the atrium was adorned with fountains, supplied through leaden or earthenware pipes, from aqueducts or other raised heads of water; for the Romans knew the property of fluids, which caused them to stand at the same height in communicating vessels. This is distinctly recognized by Pliny*, though their common use of aqueducts, in preference to pipes, has led to a supposition that this great hydrostatical principle was unknown to them. The breadth of the impluvium, according to Vitruvius, was not less than a quarter, nor greater than a third, of the whole breadth of the atrium; its length was regulated by the same standard. The opening above it was often shaded by a coloured veil, which diffused a softened light, and moderated the intense heat of an Italian sun†. The splendid columns of Scaurus, which we have already mentioned, were placed, as we learn from Pliny, in the atrium of his house. The walls were painted with landscapes or arabesques—a practice introduced about the time of Augustus,—or lined with slabs of foreign and costly marbles, of which the Romans

* Nat. Hist. xxxi. 6, sect. 31: Aqua in plumbo subit altitudinem exortus sui.

† Rubent (vela scil.) in cavis ædium, et muscum a sole defendunt. We may conclude, then, that the impluvium was sometimes ornamented with moss or flowers, unless the words cavis ædium may be extended to the court of the peristyle, which was commonly laid out as a garden.

were passionately fond. The pavement was composed of the same precious material, or of still more valuable mosaics.

The tablinum was an appendage of the atrium, and usually entirely open to it. It contained, as its name imports*, the family archives, the statues, pictures, genealogical tables, and other relics of a long line of ancestors.

Alæ, wings, were similar but smaller apartments or recesses on the right and left sides of the atrium. Fauces, jaws, were passages, more especially those which passed to the interior of the house from the atrium. Thus Virgil uses the word, not merely in a metaphorical sense:—

"Vestibulum ante ipsum, primisq: in faucibus Orci."
Æn. vi. 273.

In houses of small extent, strangers were lodged in chambers which surrounded and opened into the atrium. The great, whose connexions spread into the provinces, and who were visited by numbers who, on coming to Rome, expected to profit by their hospitality, had usually a *hospitium*, or place of reception for strangers, separate, or among the dependencies of their palaces.

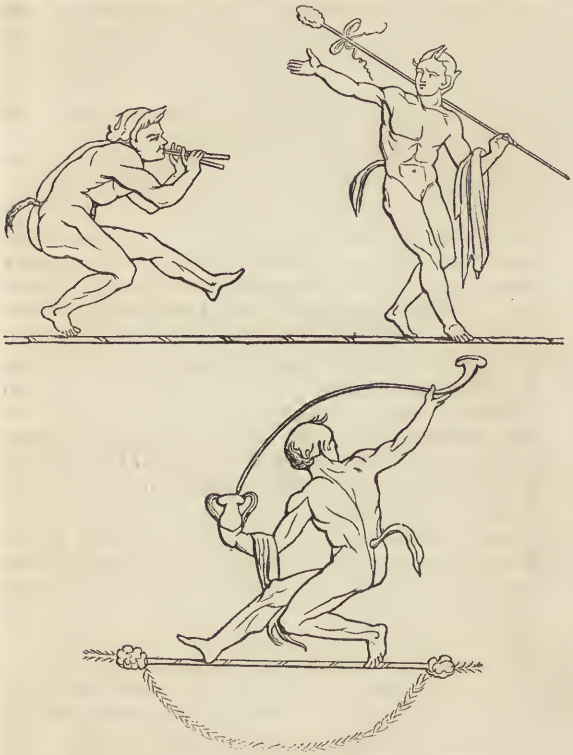
Of the private apartments the first to be mentioned is the peristyle, which usually lay within the atrium, and communicated with it both through the tablinum and by fauces. In its general plan it resembled the atrium, being in fact a court, open to the sky in the middle, and surrounded by a colonnade, but it was larger in its dimensions, and the centre court was often decorated with shrubs and flowers, and was then called *xystus*. It should be greater in extent when measured transversely than in length, and the intercolumniations should not

* From tabula, or tabella, a picture. Another derivation is, "quasi e tabulis compactum," because the large openings into it might be closed by shutters.

exceed four, nor fall short of three diameters of the columns.

Of the arrangement of the bed-chambers we know little. They seem to have been small and inconvenient. When there was room they had usually a procœton, or ante-chamber. Vitruvius recommends that they should face the east, for the benefit of the early sun. One of the most important apartments in the whole house was the triclinium, or dining-room, so named from the three beds, τρεῖς κλίναι, which encompassed the table on three sides, leaving the fourth open to the attendants. The prodigality of the Romans in matters of eating is well known, and it extended to all matters connected with the pleasures of the table. In their rooms, their couches, and all the furniture of their entertainments, magnificence and extravagance were carried to their highest point. The rich had several of these apartments, to be used at different seasons, or on various occasions. Lucullus, celebrated for his wealth and profuse expenditure, had a certain standard of expenditure for each triclinium, so that when his servants knew which hall he was to sup in, they knew exactly the style of entertainment to be prepared; and there is a well-known story of the way in which he deceived Pompey and Cicero, when they insisted on going home with him to see his family supper, by merely sending word home that he would sup in the Apollo, one of the most splendid of his halls, in which he never gave an entertainment for less than 50,000 denarii, about £1600. Sometimes the ceiling was contrived to open and let down a second course of meats, with showers of flowers and perfumed waters, while rope-dancers performed their evolutions over the heads of the company. The performances of these *funambuli* are frequently represented in paintings at Pompeii. Those in the opposite plate have the characteristics of fauns, or, according to Lord Mon-

boddo's theory, have not yet rubbed off their tails.



Dancing Fauns. From the decorated walls of Pompeii.

Mazois, in his work entitled 'Le Palais de Scaurus, has given a fancy picture of the habitation of a Roman noble of the highest class, in which he has embodied all the scattered notices of domestic life, which a diligent perusal of the Latin writers has enabled him to collect. His description of the

triclinium of Scaurus will give the reader the best notion of the style in which such an apartment was furnished and ornamented. For each particular in the description he quotes some authority; we shall not, however, encumber our pages with references to a long list of books not likely to be in the possession of most readers.

"The triclinium is twice as long as it is broad, and divided, as it were, into two parts—the upper occupied by the table and the couches, the lower left empty for the convenience of the attendants and spectators. Around the former the walls, up to a certain height, are ornamented with valuable hangings*. The decorations of the rest of the room are noble, and yet appropriate to its destination; garlands, entwined with ivy and vine-branches, divide the walls into compartments, bordered with fanciful ornaments; in the centre of each of which are painted with admirable elegance young fauns, or half-naked bacchantes, carrying thyrsi, vases, and all the furniture of festive meetings. Above the columns is a large frieze, divided into twelve compartments; each of these is surmounted by one of the signs of the Zodiac, and contains paintings of the meats which are in highest season in each month; so that under Sagittary (December), we see shrimps, shell-fish, and birds of passage; under Capricorn (January), lobsters, sea-fish, wild boar, and game; under Aquarius (February), ducks, plovers, pigeons, water-rails, &c.

"Bronze lamps†, dependent from chains of the

* It was the fall of such hangings that created such confusion at Nasidienus' supper.

"Interea suspensa graves aulæa ruinas
In patinam fecere; trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris."
Hor. Sat. ii. 8, 54.

† The best of these were made at Ægina. The more common ones cost from £20 to £25; some fetched as much as £400.—Plin. Hist. Nat. xxxiv. 3.

same metal, or raised on richly wrought candelabra, threw around the room a brilliant light. Slaves, set apart for this service, watched them, trimmed the wicks, and from time to time supplied them with oil.

"The table, made of citron wood* from the extremity of Mauritania, more precious than gold, rested upon ivory feet, and was covered by a plateau of massive silver, chased and carved, weighing five hundred pounds. The couches, which would contain thirty persons, were made of bronze, overlaid with ornaments in silver, gold, and tortoise-shell; the mattresses of Gallic wool, dyed purple; the valuable cushions, stuffed with feathers, were covered with stuffs woven and embroidered with silk mixed with threads of gold. Chrysippus told us that they were made at Babylon, and had cost four millions of sesterces †.

"The mosaic pavement, by a singular caprice of the architect, represented all the fragments of a feast, as if they had fallen in common course on the floor; so that at the first glance the room seemed not to have been swept since the last meal, and it was called from hence ἀσάρωτος οἶκος, the unswept saloon. At the bottom of the hall were set out vases of Corinthian brass. This triclinium, the largest of four in the palace of Scaurus, would easily contain a table of sixty covers ‡; but he seldom brings to-

* These citreæ mensæ have given rise to considerable discussion. Pliny says that they were made of the roots or knots of the wood, and esteemed on account of their veins and markings, which were like a tiger's skin, or peacock's tail, (l. 13, xiv.) Some copies read *cedri* for citri; and it has been suggested that the cypress is really meant, the roots and knots of which are large and veined; whereas the citron is never used for cabinet work, and is neither veined nor knotted.

† About £32,200.

‡ The common furniture of a triclinium was three couches, placed on three sides of a square table, each containing three persons, in accordance with the favourite maxim, that a party should

gether so large a number of guests, and when on great occasions he entertains four or five hundred persons, it is usually in the atrium. This eating-room is reserved for summer; he has others for spring, autumn, and winter, for the Romans turn the change of season into a source of luxury. His establishment is so appointed that for each triclinium he has a great number of tables of different sorts, and each table has its own service and its particular attendants.

"While waiting for their masters, young slaves strewed over the pavement saw-dust dyed with saffron and vermilion, mixed with a brilliant powder made from the lapis specularis, or talc*."

The reader will not expect to find this magnificent picture realized in the comparatively humble houses of Pompeii; though the triclinia which still exist, bear witness to the elegance of the taste which adorned them. In speaking of these remains, we shall find opportunity to introduce some farther account of the Roman banquets. We must now pass on to those apartments which are yet undescribed.

Œci, from οἶκος, a house, were spacious halls, or saloons, borrowed from the Greeks. Œci, like atria, were divided into tetrastyle and Corinthian; another sort was termed Egyptian. They are directed to have the same proportions as triclinia, but to be made larger, inasmuch as they are ornamented with columns, which triclinia are not. In the Corinthian œci there was but one row of pillars in height, supporting the architrave, cornice, and a vaulted roof. The Egyptian were more splendid, and more like basilicæ, it is said, than Corinthian triclinia. In them the pillars supported a gallery with paved floor,

not consist of more than the Muses nor of fewer than the Graces, not more than nine nor less than three. Where such numbers were entertained, couches must have been placed along the sides of long tables.

* Palais de Scaurus, chap. ix. p. 210.

open to the sky, forming a walk round the apartment; and above this lower range a second range of pillars was placed, a fourth part less in height, which supported the roof. The interstices between the pillars were closed by walls, for windows are directed to be made between them. Another sort of œcus, called by the Greeks cyzicene, is said not to have been generally used in Italy; but some rooms answering to the description have been found at Pompeii. They were meant for summer use, looking to the north, and if possible facing gardens, to which they opened by folding doors. Their length and width should be such, that two triclinia, or tables with their couches, facing each other, may be placed in them, with ample room for the servants to pass round.

Pinacotheca, the picture-gallery, and Bibliotheca, the library, need no explanation. The latter was usually small, as a large number of rolls (*volumina*) could be contained within a narrow space.

Exedra bore a double signification. It is either a seat, intended to contain a number of persons, like those before the gate of Herculaneum, or a spacious hall, for conversation and the general purposes of society. In the public baths, the word is especially applied to those apartments which were frequented by the philosophers.

Of baths, a frequent adjunct to private houses, there is no occasion to say anything more than has been already stated.

Xystus was an open space for walking, usually a flower-garden.

Such was the arrangement, such the chief apartments of a Roman house; they were on the ground-floor, the upper stories being for the most part left to the occupation of slaves, freedmen, and the lower branches of the family. We must except, however, the terrace upon the top of all (solarium), a favourite

place of resort, often adorned with rare flowers and shrubs, planted in huge cases of earth, and with fountains, and trellices, under which the evening meal might at pleasure be taken. In one house only, recently excavated in Herculaneum, has an upper floor been found in existence: and in that instance, from the carbonization of the wood-work, and the decayed state of the walls, it was necessary to take it down almost immediately. It presented nothing remarkable, consisting of a number of small chambers, of which six opened upon a terrace paved with mosaic, and looking towards the east.

The reader will not, of course, suppose that in all houses all these apartments were to be found, and in the same order. From the confined dwelling of the tradesman to the palace of the patrician, all degrees of accommodation and elegance were to be found. The only object of this long catalogue has been to familiarize the reader with the general type of those objects which we are about to present to him, and to explain at once, and collectively, those terms of art which will be of most frequent occurrence.

It may not be uninteresting to subjoin the principles laid down by Vitruvius for giving to each apartment an aspect appropriate to its use, and his observations on the quality of accommodation which was requisite for the several classes of Roman citizens.

"The winter eating-rooms and winter baths ought," he says, "to face the winter west*, for they are to be used in the afternoon, and require both light and heat at that time of the day. Bed-chambers and libraries should front the east, an aspect suited for the better preservation of books, for the southern and westerly winds are most laden with moisture, and

* "Hyberna triclinia et balnearia occidentem hybernum spectent."—Vit. lib. vi. cap. 7.

tend to generate damp and moths. The spring and autumn triclinia should also look to the east, the summer triclinium to the north, that the former may enjoy a temperate, the latter as cool an atmosphere as can be gained. Picture-galleries and rooms for painting and embroidery should also look to the north, because the colours used in this work retain their brilliancy longer when exposed only to a regular and constant light.

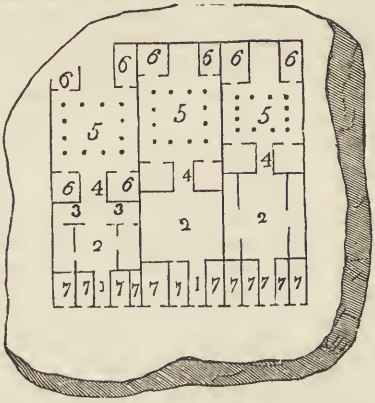
"The next thing to be considered is by what rules we are to be directed in laying out the private parts of houses, and how they should be connected with the public part. For those parts are private, into which strangers enter not, except by invitation, as the chambers, triclinia, baths, and the like. Other parts are common, and any one may enter them uninvited, as the vestibule, cavædium, peristyle, &c.* To men of ordinary fortune, therefore, magnificent vestibules, and tablina, and atria, are needless, for they attend on others instead of being attended at home. Those who sell their rural produce require shops and stables at the entrances of their houses†, granaries and storehouses below, and other arrangements which tend more to use than to beauty. The houses of moneylenders, and of those who farm the revenue, should be handsomer and secured from attacks. Lawyers and public speakers require more elegant accommodation, and rooms that may receive a large assembly. For nobles, who hold the offices and honours of the state, and consequently are exposed to a crowd of suitors, regal vestibules, high halls, and spacious peristyles are necessary, with plantations and extensive walks, laid out with every attention to magnifi-

* This mention of the peristyle seems at variance with the distribution of Mazois, in accordance with whose authority we have above ranked the peristyle among the private apartments.

† Several instances of this arrangement are observable at Pompeii. The shops for disposing of the master's produce always communicate with the interior of the house.

cence. They should also have libraries, picture-galleries, and basilicæ laid out upon the scale of public buildings, for in their mansions both public business and private suits are often decided*."

There are preserved in the capitol some curious fragments of a plan of Rome engraved on marble, about the time of Septimius Severus. Mazois refers to them, in proof that the houses at Pompeii are in their origin and disposition Roman houses, and not Grecian, as has been generally supposed, from the Grecian taste which prevails in the architecture and decorations. The constant recurrence of the atrium, which was not found in the Greek houses, leaves in his opinion no doubt upon this subject. We copy one of these fragments, both as a curious relic, and that the reader may have the opportunity of judging for himself of the resemblance in general arrangement between the three ground-plans contained in it, and those which we shall give hereafter from Pompeii.



Fragment of a Plan of Rome, engraved on marble.

1. Prothyra, or vestibules; 2. Tuscan atria; 3. Alæ, or wings; 4. Fauces; 5. Peristyles; 6. Inner apartments; 7. Shops.

* Vitruv. vi. 7, 8.

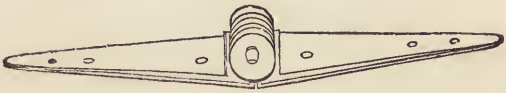
We may here add a few observations, derived, as well as much of the preceding matter, from the valuable work of Mazois, relative to the materials and method of construction of the Pompeian houses. Every species of masonry described by Vitruvius, it is said, may here be met with; but the cheapest and least durable sorts have been generally preferred, and by far the greater part of the private, and many of the public, edifices are built of bricks, or of the rough masonry called *opus incertum* *. Hence arises their rapid decay on being exposed to the air. The mortar also upon which such edifices must entirely depend for their stability does not possess that remarkable hardness which is so often seen in ancient works; a fault attributed by some to the bad quality of its component parts: by others to the baking which it received when enveloped in the heated cinders. But as the exterior decorative stuccos have received no damage from this cause, it seems more likely that carelessness in the choice of the materials, or in working them together, has produced this badness of quality.

Copper, iron, lead, have been found employed for the same purposes as those for which we now use them. Iron is more plentiful than copper ,contrary to what is generally observed in ancient works. It is evident from articles of furniture, &c. found in the ruins, that the Italians were highly skilled in the art of working metals, yet they seem to have excelled in ornamental work, rather than in the solid and neat construction of useful articles. For instance, their lock-work is coarse, hardly equal to that which is now executed in the same country; the external ornaments of doors, bolts, handles, &c. are elegantly wrought. We give specimens of some of these. The key was found in Pompeii, and from its size seems to have been a door-key. The bolt is preserved in the

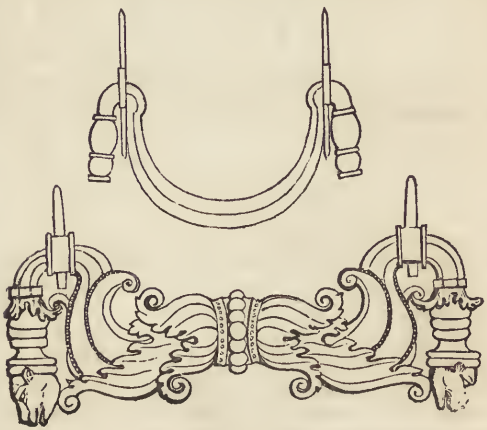
* See vol. i. p. 79.

Ancient Bolt

Key and Hinge.



Museum at Naples. The hinge and door-handles, one of which is remarkably rich, are from various authorities. Not a single wooden door has been



Door-handles.

preserved in Pompeii; the panelling of that which we give as restored by Mazois, is taken from a marble door in the street of tombs, together with the

Door of a private dwelling restored.

ring which served as a handle. Almost all the doorways in Pompeii are nearly of the same size and form, a little more or less care in the execution of capitals and entablatures making all the difference between them. They seem usually to have been bivalve, and to have turned on pivots, not on hinges, and to have been closed by one or two large bolts, such as that above represented, received into the threshold. We may infer from a number of false doors painted on walls, that their colour was generally dark. Their carpentry seems to have been very simple; often beams were not even squared. The carbonized timbers discovered seem to intimate that fir-wood was in most general use.

Very little costly decoration is to be found in the houses, with the exception of mosaic pavements, which are numerous and beautiful; even in the public buildings marble is of rare occurrence. Its place, however, was not inadequately filled by a stucco of great beauty, equally adapted to receive paintings, or to be modelled into bas-reliefs. No marble wainscotings or columns hewn from single blocks are seen in the atria of Pompeii; but in their place there is a gaiety and capricious elegance, of which but a very inadequate idea can be conveyed by description, aided by the wood engravings which we are able to present. The walls are carefully prepared for the reception of this stucco by several coats of a coarser plaster, made of lime, and the sand called pozzolana. The stucco itself was called *albarium*, from its whiteness, or *opus marmoratum*, from its resemblance to marble. It seems to have been made of calcined gypsum, or plaster of Paris, mixed with pulverized, but not calcined stone, and, in the more expensive sort, with powdered marble. Traces left on some unfinished work intimate that it was spread with an instrument resembling that which our plasterers use. A difference in quality, and an economy

in the use of it, is observable, which make it probable that the expense varied greatly according to the fineness of the material. Not only is the stucco coarser in mean habitations, but where the quality is good in general, it is found coarser in those places which are least exposed to view. An analogous piece of economy is noticed in the account of the baths, vol. i. p. 168. Vitruvius recommends that it should be of considerable thickness; not less, he says, than three coats *. Yet on the columns of the oldest temple in Pompeii, the Greek temple, we see a stucco of extreme beauty, harder than stone, and not more than a line in thickness. The temples at Pæstum have received a coat still thinner, and Mazois has expressed an opinion, founded on his personal observation, that the stucco will be found thinner in proportion to the age of the building, and that thick stuccos intimate a late date, and the decline of the art.

Ornamental work in relief was formed either by modelling or by stamping with a mould. The latter method was used for cornices, borders, and other works where the same pattern was repeated. The joinings of the moulds are often visible, as in a printed muslin where the ends of the blocks have not been accurately fitted. We may conjecture that the stucco was dashed in a mass on the wet plaster, the mould forcibly applied, and form and adhesion thus given by a single operation. A bas-relief, or a pattern of uncertain form, was modelled by hand. The workman traced the outline of his design upon the plaster, and proceeded to fill it up with stucco worked to proper consistency, as our sculptors model a design in clay. But as the plastic matter soon set, and when set was incapable of alteration or addition, no small skill was requisite to execute the

* vii. 3.

varied designs, of which a number of examples have already been given. The difficulties of this art are nearly the same as those of fresco painting, in which it is well known none but the greatest masters have succeeded.

For the common floors a sort of composition was used, resembling probably the compost floors to be seen in Welsh farm-houses and in the north of England. A superior sort was called *opus signinum*, from Signia, a town celebrated for its tiles. In this case, the plaster basis was thoroughly mixed with pounded tile, which increased its solidity, and gave it something the appearance of red granite. Sometimes they were inlaid, while soft, with pieces of white marble, set in Grecian frets, and intricate patterns: sometimes the ground is white, and the pattern is made of lozenge-shaped pieces of tile. Grounds of other colours also occur, of which yellow is the most common. Sometimes pieces of marble of all shapes and colours were imbedded in a composition ground, and in these floors the chief aim was to collect the greatest possible variety of marbles. These floors, which Pliny calls *barbarica* or *subtegulanea*, appear to have been antecedent to and to have given the first idea of, mosaics, and from the method of their construction is derived their name, *pavimentum*, from *pavire*, to ram down. An intermediate step between these pavements and mosaics occurs in what Pliny calls *scalpturatum*, which seems to have resembled inlaid work; a pattern being chiselled out in the solid ground, and filled up with thin leaves of coloured marble. Mosaic floors, as we have said, are frequent in the better class of houses; and will be fully spoken of in the next chapter. A drawing and description of one of the most curious and beautiful has been given, vol. i. p. 245, 6. Marble floors are of rare

occurrence, and mostly destroyed, even where we can ascertain their former existence.

Of the style and mechanical execution of the paintings which have been found in such numbers, we shall here say nothing. The subject is so interesting and extensive, that a separate chapter will be necessary even to a brief sketch of it.

Numerous preparations of glass, in vases, drinking-cups, and other utensils, have been found; but the most curious discovery connected with this subject is, that in the first century the Romans were incontestably acquainted with the use of glass for windows. The first distinct testimony to this effect is that of Lactantius, about the end of the third century, who speaks of windows fitted with shining glass, or talc*: and as neither Pliny nor Seneca, who both speak of windows, mention their being composed of the former material, a natural conclusion has been drawn that as yet it had not been applied to that purpose. Pliny's omission is the more remarkable, because he speaks at length of the qualities of glass and of the construction of windows. The invention of transparent windows, of whatever materials, is inferred, from a passage of Seneca, not to have been earlier than the Christian era†. Before this time thin hides, prepared perhaps like parchment, are mentioned as having been employed, and probably plates of horn, of which Pliny speaks as though they were made into lanterns. Such imperfect contrivances probably were only brought into use when inclement weather rendered some protection necessary: and the poor must have been contented with curtains or shutters. The transparency of talc, and the readiness with which it splits into the thin-

* De Opificio Dei, cap. v.

† Quædam nostra demum prodiisse memoria scimus, ut specularіorum usum, perlucente testa, clarum transmittentium lumen. —Ep. 90.

nest laminæ, naturally suggested to some ingenious person the idea of framing it, and thus at pleasure entirely excluding the air; and hence its name of *lapis specularis:* for it seems much more reasonable to conclude that *specularis* is derived from the general term *specular*, a window, than that whenever the word *specular* is used, it is to be understood as glazed with the lapis specularis, as some authors have thought. Another stone employed for the same purpose was called *phengites*, from φέγγος, light. Pliny's account of these two substances runs as follows:—

"As touching talc, it is by nature easy to be cloven into as thin flakes as a man will. This kind of glass stone, the hither part of Spain only in old time did afford us, and the same not all throughout, but within the compass of a hundred miles, namely, about the city Segobrica, but in these we have it from Cyprus, Cappadocia, and Sicily, and of late it has been found in Barbary: howbeit the best glass stone cometh from Spain and Cappadocia, for it is the tenderest, and carrieth the largest panels, although they be not altogether the clearest, but somewhat duskish. There be also of them in Italy, about Bologna: but the same be short and small, full of spots also, and joined to pieces of flint; and yet, it seemeth that in nature they be much like unto those that in Spain be digged out of pits, which they sink to a great depth. Moreover, there is found of this talc, enclosed in a rock, and lying under the ground, which must be hewed out if a man would have them. But for the most part it lieth in manner of a vein in the mine by itself, as if it were perfectly cut already by nature; and yet was there never any piece known to be above five foot long. Some are of opinion that it is a liquid humour of the earth congealed to an ice, after the manner of crystal. Certes, that it groweth hard into the nature of a stone, may appear evidently by this: that when any wild beasts are

chanced to fall into such pits where this glass stone is gotten, the very marrow of their bones (after one winter) will be converted and turned into a stony substance like to the talc itself. Otherwhiles there is found of this kind which is black: but the white is of a strange and wonderful nature, for being (as it is well known) tender and brittle, nothing more, yet it will endure extreme heats and frozen cold, and never crack; nay, you shall never see it decay for age, keep it so long as you will, so that it may escape outward injuries: notwithstanding we do see many stones in building laid with strong mortar and cement, yet subject to age. There hath been devised also another use of talc, namely, to strew with powder of it the floor of the great circus in Rome, during the running of chariots and other feats of activity there performed, to the end that their whiteness might give a more lovely gloss to commend the place. In the days of Nero, late emperor, there was found in Cappadocia a stone as hard as marble, white and transparent, even where it is marked with certain tawny streaks or spots: in which regard, for that it is so resplendent, it hath found a name to be called phengites. Of this stone, the said emperor caused the Temple of Fortune to be built, called Seia (which King Servius had first dedicated), comprised within the compass of Nero's golden house: and therefore when the doors were shut, it was in the interior as light as day; yet so as if all the light were enclosed within it, and not let in from the air through the windows. Moreover, King Juba writeth, that in Arabia there is a certain stone found, transparent like glass, whereof the inhabitants of those parts do make their mirrors or looking-glasses*."

Pliny speaks of *vitreæ cameræ*, glassy chambers, an expression, the exact meaning of which is doubt-

* Pliny, translated by Holland, xxxvi. 22. (45, 46.)

ful; but is in general understood to mean rooms lined or wainscoted with glass. We have met with a passage, which, if the facts contained in it were more certainly related, would go far to decide the question; and vague as the information is, it is still worth extracting. "I received a letter from my learned correspondent at Rome, Abate Venuti, dated Dec. 30th, 1759, wherein he informs me that he had lately read in some anecdotes of Cardinal Maximin, 'that as they were digging on the ruins on Mount Cœlius, in the last century, they found a room belonging to an antique dwelling-house, that had all its sides within ornamented with plates of glass, some of them tinged with various colours, others of their own natural hue, which was dusky, occasioned by the thickness of the mass of which they consisted. There were likewise in the same apartment, window-frames composed of marble, and glazed with laminæ of glass.' But as the Abate did not take upon himself to ascertain the real age of this building, I shall not pretend to lay any greater stress on this discovery than I did on the observation for the sake of which I produced it, for proving the point I had then in view, viz. that the usage of glass for windows was probably nearly of the same antiquity with that of adorning houses with it*."

Whatever authority may be given to this account, there is no doubt but that the Romans possessed glass in sufficient plenty to apply it to purposes of household ornament. The raw material appears from Pliny's account to have undergone two fusions; the first converted it into a rough mass, called ammonitrum, which was melted again, and became

* The curious reader will find this passage, with a more detailed consideration of the subject, in two papers relative to the antiquity of glass windows, by Mr. Nixon.—Phil. Transact. vol. l. p. 601; lii. 123.

pure glass. We are also told of a dark coloured glass resembling obsidian, plentiful enough to be cast into solid statues. Pliny mentions having seen images of Augustus cast in this substance*. It probably was some coarse kind of glass resembling the ammonitrum, or such as that in which the scoriæ of our iron furnaces abound. Glass was worked either by blowing it with a pipe, as is now practised, by turning in a lathe, by engraving and carving it, or, as we have noticed, by casting it in a mould†. These two glasses, of elegant form,

Ornamental drinking-glasses, cast in a mould.

appear to have been formed in the latter way. The ancients had certainly acquired great skill in the manufacture, as appears both from the accounts which have been preserved by ancient authors, and by the specimens which still exist; among which we may notice as preeminently beautiful, that torment of antiquaries, the Portland vase, preserved in the British Museum. A remarkable story is told by Dion Cassius, of a man who, in the time of the Emperor Tiberius, brought a glass cup into the imperial presence and dashed it on the ground. To the wonder of the spectators, the vessel bent under the blow without breaking, and the ingenious artist immediately hammered out the bruise, and restored it whole and sound to its original form: in return for which display of his skill, Tiberius, it is said, ordered him to be immediately

* xxxvi. 67. † Ib. 66.

put to death. The story is a strange one, yet it is confirmed by Pliny, who both mentions the discovery itself, and gives a clue to the motives which may have urged the emperor to a cruelty apparently so unprovoked He speaks of an artificer who had invented a method of making flexible glass, and adds, that Tiberius banished him lest this new fashion should injure the workers in metal*, of whose trade the manufacture of gold, silver, and other drinking-cups, and other furniture for the table, formed an extensive and important branch.

The Romans were also well acquainted with the art of colouring glass, as appears, among other proofs, from the glass mosaics, of which mention has been made. Pliny speaks of a blood-red sort, called hæmatinon, from ἅιμα, blood; of white glass, blue glass, &c. The most valuable sort, however, was the colourless crystal glass, for two cups of which, with handles on each side (πτερωτὰ), Nero gave 6000 sesterces†, about £48. Under this head we may speak of the vases called '*murrhina*,' since one theory respecting them is, that they were made of variegated glass. Their nature, however, is doubtful; not so their value. Pliny speaks of 70 talents being given for one holding three sextarii, about four and a half pints. Titus Petronius on his death-bed defrauded the avarice of Nero, who had compelled him, by a common piece of tyranny, to appoint the crown his heir, by breaking a murrhine trulla, or flat bowl, worth 300 talents. Nero himself, as became a prince, outdid all, by giving 100 talents for a single capis, or drinking-cup, "a memorable circumstance, that an emperor, and father of his country, should have drank at so dear a rate‡." Pliny's description of this substance runs thus:—

* xxxvi. 67. † xxxvi. 67.

‡ Plin. Hist. Nat. xxxvii. 7. The capis, therefore, (so called

"It is to be noticed, that we have these rich cassidoin* vessels (called in Latin murrhina) from the East; and that from places otherwise not greatly renowned, but most within the kingdom of Parthia: howbeit the principal come from Carmania. The stone whereof these vessels are made, is thought to be a certain humour, thickened, as it were, in the earth, by heat. In no place are these stones found larger than small tablements of pillars, or the like, and seldom were they so thick as to serve for such a drinking-cup as I have spoken of already. Resplendent are they in some sort, but it may rather be termed a gloss, than a radiant and transparent clearness: but that which maketh them so much esteemed is the variety of colours; for in these stones a man shall perceive certain veins or spots, which, as they be turned about, resemble divers colours, inclining partly to purple, and partly to white: he shall see them also of a third colour composed of them both, resembling the flame of fire. Thus they pass from one to another as a man holdeth them, insomuch as their purple seemeth near akin to white, and their milky white to bear as much on the purple†. Some esteem those cassidoin, or murrhine stones, the richest, which present, as it were, certain reverberations of sundry colours, meeting altogether about their edges and extremities, such as we observe in rainbows: others are delighted with certain fatty spots appearing in them; and no account is made of them which show either pale or transparent in any part of them, for these be reckoned great faults and blemishes. In like manner, if there be seen in the cassidoin any spots like corns of salt, or warts, for then are they

a capiendo, because it had handles,) must have been much smaller than the trulla.

* Chalcedony—it is thus that Holland interprets the word.

† Purpura candescente, aut lacte rubescente.

considered apt to split. Finally, the cassidoin stones are commended in some sort also for the smell that they do yield*."

On these words of Pliny, a great dispute has arisen. Some think that onyx is the material described, a conjecture founded on the variety of colours which that stone presents. To this it is objected, that onyx and murrha, onyx vases and murrhine vases, are alike mentioned by Latin writers, and never with any hint as to their identity; nay, there is a passage in which Heliogabalus is said to have onyx and murrhine vases in constant use†. Others, as we have said, think that they were variegated glass; others that they were the true Chinese porcelain, a conjecture in some degree strengthened by a line of Propertius:

"Murrheaq: in Parthis pocula cocta focis."

At the same time this quotation is not so conclusive as it might have been, since Pliny speaks of murrha as "hardened in the earth by heat:" and the poet may only have meant the same thing; though the expression in that case would be somewhat strained. To us, Pliny's description appears to point clearly to some opaline substance; the precious opal has never, in modern times, been found in masses approaching to the size necessary to make vessels such as we have spoken of. The question is not likely to be settled; and it is not improbable that the material of these murrhine vases is entirely unknown to us, as the quarries of many marbles used by the ancients have hitherto eluded our research, and the marbles themselves are only known by their recurrence among ancient buildings.

* Holland's Pliny, xxxvii. 2. (8th edit., Valpy.)

† Heliogabalus in murrhinis et onychinis minxit.—Lampridius, ap. Montfaucon, vol. v.

We may here notice one or two facts connected with glass, which show that the ancients were on the verge of making one or two very important discoveries in physical science. They were acquainted with the power of transparent spherical bodies to produce heat by the transmission of light, though not with the manner in which that heat was generated, by the concentration of the solar rays. Pliny mentions the fact, that hollow glass balls filled with water would, when held opposite to the sun, grow hot enough to burn any cloth they touched*; but the turn of his expression evidently leads to the conclusion that he believed the heat to become accumulated in the glass itself, not merely to be transmitted through it. Seneca speaks of similar glass balls, which magnified minute objects to the view† Nay, he had nearly stumbled on a more remarkable discovery, the composition of light, for he mentions the possibility of producing an artificial rainbow by the use of an angular glass rod‡. At a far earlier

* Plin. xxxvi. 67. Cum addita aqua vitreæ pilæ sole adverso in tantum excandescunt ut vestes exurant.

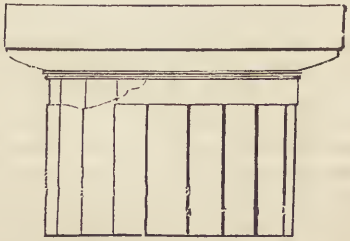
† But though he had observed the fact, he had not even approached to the cause of it, for he refers the magnifying power solely to the water, in common with all other fluids, and evidently supposes that a plane surface would magnify as well as a spherical one. "Illud adjiciam, omnia per aquam videntibus longe esse majora. Literæ quamvis minutæ et obscuræ, per vitream pilam aqua plenam majores clarioresq: cernuntur ..... Si poculum impleveris aqua et in id conjeceris annulum . . cum in ipso fundo jaceat annulus, facies ejus in summo aquæ redditur. Quidquid videtur per humorem, longe amplius vero est."—Quæst. Nat. i. 6.

‡ "Virgula solet fieri vitrea, stricta, seu pluribus angulis in modum clavæ torosa: hæc si ex adverso solem accepit, colorem talem qualis in arcu videri solet, reddit." He goes on to say that this is because it tries to give an image of the sun, but cannot manage it, "quia enormiter facta est," because it is irregularly made, "si apte fabricata foret, totidem redderet soles, quot habuisset infecturas," if it were fitly made it would give as many suns, as it does colours.—Ib. 7.

period Aristophanes speaks of the "ὕαλος, a transparent substance used to light fires with," usually translated glass. The passage is curious, as it shows a perfect acquaintance with the use of the burning glass.

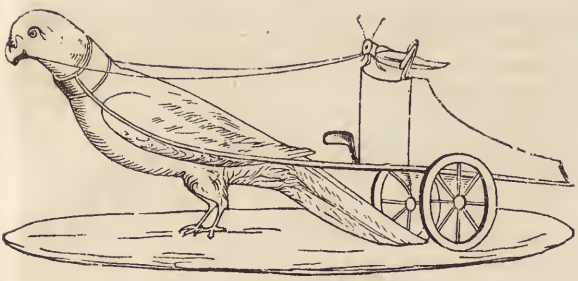
Strepsiades.—You have noted
A pretty toy, a trinket in the shops,
Which being rightly held, produces fire
From things combustible.
Socrates. A burning glass
Vulgarly called.
Strep. You are right, 'tis so.
Soc. Proceed.
Strep.—Put now the case—your scoundrel bailiff comes,
Shows me his writ—I, standing thus, d'ye mark me,
In the sun's stream, measuring my distance, guide
My focus to a point upon his writ,
And off it goes, in fumo*!

With the laws of reflection, the ancients, as we know from the performances ascribed to Archimedes, were well acquainted: it is singular that, being in possession of such remarkable facts connected with refraction, they should never have proceeded to investigate the laws by which it is governed.



Doric Capital, cut in tufa and covered with coloured stucco. The stucco having partially fallen, the carving beneath it is shown.

* Arist. Νεφ. 766, ed. Brunck.



Biga; from the arabesques.

Chapter II.

PAINTINGS AND MOSAICS.

The most remarkable objects with which the interiors of Pompeii reward the labour of excavation, are paintings and mosaics. Frequent mention of these branches of art will be made in the course of this volume, and it seems expedient therefore to collect in a prefatory chapter such information respecting them as has been gathered by the diligence of learned men either from personal observation, or from the scattered notices of ancient writers. The subject of working in mosaic will not occupy us long. The art is still exercised with success, at least equal to that of the Roman workmen, as is proved by the magnificent copies of some of the best pictures of Italian masters recently executed in the Vatican. The most remarkable circumstance connected with the practice of it in ancient times is the profusion with which mosaics were produced, insomuch that the dwellings of a second-rate town abound in specimens rich enough to be transferred to the palaces of Naples, and to be enumerated among their most precious ornaments. The expense of such works is now so great, that they are rarely to be seen even in palaces.

The mosaics of Pompeii are chiefly composed of black frets, or meandering patterns, on a white ground, or white ones on a black ground: some of them, however, are executed in coloured marbles. We may refer to Mr. Donaldson's work on Pompeii, which contains coloured drawings of several, for a better notion of these beautiful floors, than our means enable us to give. In the same work are contained the plans of eight others, all elegant, and most of them intricate, taken from the Suburban villa; one of which is remarkable for being surrounded by a city wall with gates and towers; probably taken from that which then existed at Pompeii. The materials of which they are chiefly composed, are small pieces of black and white marble, and red tile, some larger than others, so as to take deeper hold in the mortar than the rest, and thus form a sort of bonding course, which gave stability to the whole. These were set in a very fine cement, laid upon a deep bed of mortar, which served as a base. The history of their introduction and the method of preparing the foundation on which they were laid, are thus told by Pliny:—

"Painted floors* were firs used by the Greeks, who made and coloured them with much care, until they were driven out by the mosaic floors called *lithostrota*. The most famous workman in this kind was Sosus, who wrought at Pergamus the pavement which is called *asarotus oikos*, the unswept hall, made of quarrels or square tesseræ of different colours, in such a way as to resemble the crumbs and scraps that fell from the table, and such-like things as usually are swept away, as if they were still left by negli-

* These seem to have been merely floors made of stucco, and painted, like the sides of walls, of a single colour. It is not impossible, however, but that they may have been painted in patterns, and with various colours, and that the idea of mosaics was derived from thence.

gence upon the pavement. There also is admirably represented a dove drinking, in such a way that the shadow of her head is cast on the water. Other doves are seen sitting on the brim of the vessel preening themselves and basking in the sun. The first paved floors which came into use were those called barbarica and subtegulanea, which were beaten down with rammers, as may be known by the name pavimentum, from pavire, to ram. The pavements called scalpturata were first introduced into Italy in the temple of Jupiter Capitolinus, after the beginning of the third Punic war. But ere the Cimbric wars began, such pavements were in common use at Rome, and men took great delight and pleasure therein.

"For galleries and terraces open to the sky, they were devised by the Greeks, who, enjoying a warm climate, used to cover their houses with them: but where the rain-waters freeze, pavements of this sort are not to be trusted. To make a terrace of this sort, it is necessary to lay two courses of boards, one athwart the other, the ends of which ought to be nailed, that they should not twist nor warp; which done, take two parts of new rubbish, and one of tiles stamped to powder; then with other three parts of old rubbish mix two parts of lime, and herewith lay a bed of a foot thickness, taking care to ram it hard together. Over this must be laid a bed of mortar, six fingers thick, and upon this middle couch, large paving-tiles, at least two fingers deep. This sort of pavement is to be made to rise to the centre in the proportion of one inch and a half to ten feet. Being thus laid, it is to be planed and polished diligently with some hard stone; but, above all, regard is to be had that the boarded floor be made of oak. As for such as do start or warp any way, they be thought nought. Moreover, it were better to lay a course of flint or chaff between it and the lime, to the end that the lime may not have so

much force to hurt the board underneath it. It were also well to put at the bottom a bed of round pebbles.

"And here I must not forget another kind of those pavements which are called Græcanica, the manner of which is this:—Upon a floor well beaten with rammers, is laid a bed of rubbish, or else broken tile-shards, and then upon it a couch of charcoal, well beaten, and driven close together, with sand, and lime, and small cinders, well mixed together, to the thickness of half a foot, well levelled; and this has the appearance of an earthen floor; but, if it be polished with a hard smooth stone, the whole pavement will seem all black. As for those pavements called lithostrota, which are made of divers coloured squares or dice, they came into use in Sylla's time, who made one at Præneste, in the temple of Fortune, which pavement remaineth to be seen at this day*."

It may be remarked here, that the Roman villa at Northleigh, in Oxfordshire, examined and described by Mr. Hakewill, abounded with beautiful pavements. The substratum of one of these, which had been broken, was investigated, when it was found that the natural soil had been removed to a depth of near seven feet, and the space filled up with materials which bear a near resemblance to those which Pliny recommends. The section is thus given by Mr. Hakewill:—

	ft.	in.
Plaster in which the tesseræ are set	0	9
Stone pitching	0	9
Ashes and residue of burnt matter	1	3
Soil, &c.	1	0
Rough stone rubble	1	0
Dirt, ashes, oyster-shells, broken pots, &c.	1	9

Below this is the natural soil.

A specimen of the coarser sort of mosaic pavement

* Plin. xxxvi.

is to be seen in the Townley Gallery, in the British Museum.

Some very remarkable mosaic pavements have been found in Pompeii, which may truly be called pictures in mosaic, and surpass in beauty any specimens which have been found elsewhere. One of these has been drawn and described in p. 245-6, vol. i.: it occupied the central compartment in the tablinum of the house of the tragic poet. Another was found in the house called the Villa of Cicero,

Mosaic picture by Dioscorides of Samos.

without the walls, in April, 1762; which, the first and only picture of the kind which had then been brought to light, became a wonder to all who understood ancient art, and could appreciate its merits; and was esteemed one of the most precious ornaments of the royal collection. The picture represents a scene containing four masked figures, playing upon various instruments; a tambourine, cymbals, the double pipe, and the Pandean pipe; a selection not unlike the equipment of a Pandean band in modern times. The drapery is elegant and well folded, and the whole composition is excellently grouped and drawn with precision. It is formed of very small pieces of glass, of the most beautiful colours, and of various shades. The hair, the small leaves which ornament the masks, and the eyebrows, are expressed so delicately as almost to escape observation. An additional curiosity is given to this valuable relic by the name of the painter, which is worked in it at the top, in black letters—ΔΙΟΣ-ΚΟΥΡΙΔΗΣ . ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ, Dioscorides of Samos wrought this. Winckelmann says that a good copy of this was found at Stabiæ, in the year 1759 *.

Another, and a still more remarkable mosaic, has been recently discovered, which, if it really comes up to the description given of it, must be by far the most beautiful and magnificent specimen of this art which has yet been found. Professor Quaranta, who has written a descriptive essay upon it, supposes that the subject is the battle of Issus. We have not seen his work, but quote a few passages from a well-known periodical †.

"The extreme delicacy of this work on marble far surpasses the celebrated mosaic of Palestrina, as well as that of Hadrian's villa, which have hitherto

* Mus. Borb. vol. iv. pl. 34.

† Literary Gazette, Feb. 25, 1832.

been considered as the greatest wonders in this kind of work. Besides, what are four doves, some masks, and a few small figures, in comparison with a painting in which are represented twelve horses, a large war-chariot, and twenty-two persons, more than half the natural size, without reckoning those that were on the left side, which is almost wholly destroyed? It is impossible to describe the consummate skill with which so many figures are arranged and grouped in this confined space, or the truth and correctness of the drawing, the distribution of light and shade, the effect of the colours, and scrupulous attention to the minutest accessories. Michael Angelo and Raphael might have been proud of the dying horseman; and Alexander's Bucephalus, the horses of the quadriga, the others that lie on the ground wounded, and especially the one rearing and fore-shortened, are drawn with a boldness and truth in their motions and positions which the greatest modern painters, Raphael not excepted, might envy."

Professor Quaranta supposes that the mosaic represents the battle of Issus, and brings passages from Diodorus and Quintus Curtius in support of his belief. The features of the figure said to be Alexander are reported to resemble the portraits of that monarch; and the professor hazards a conjecture that, if in this head we recognize Alexander, that of Darius may also be his true portrait, which has hitherto been wholly unknown. "When I first saw this masterpiece," he adds, "the heads of Darius and some of the Persians struck me so much, that I thought I had never seen anything so perfect; nay, that even the finest of Raphael's could scarcely bear any comparison with them."

The subject of ancient painting will occupy a greater share of our attention. We shall not enter into any antiquarian discussions concerning the first

exercise of a faculty which seems almost as natural to man as the use of words; nor attempt to give a history of ancient art, which would lead to a long digression little connected with Italian history, and not very edifying: for though Pliny has collected a vast quantity of amusing gossip relative to the Grecian painters and their most celebrated works, this, in losing its diffuseness, would lose the best part of its merits. Italy had no school of her own, except the Etruscan, which is entirely foreign to Pompeii, until she became the rendezvous of Grecian talent. The following account is chiefly taken from our constant guide, Mazois, verified, and in some instances corrected and enlarged, by reference to his originals, and to the researches of Sir Humphry Davy, concerning the colours employed by the ancients in painting*.

The custom of decorating walls with paintings may be traced to a most remote antiquity, without conceding all the claims of the Egyptians who pretend to have discovered it six thousand years before the Greeks. Without the parade of quoting authorities, recent discoveries, more especially those of Belzoni among the royal tombs, prove the existence of both drawing and colouring among that remarkable nation, many centuries before the birth of Christ. The art of portraiture was not unknown to the Jews, as we may infer from a passage in Ezekiel, xxiii. 14. Homer was acquainted with the effects produced by contrast of colours, both in the working of metals and in the labour of the loom or needle: but we believe he makes no mention of painting, except with respect to ships, which he calls "vermilion-cheeked†." The art of design is said to have been first introduced

* Phil. Transactions, 1815.

† ὐυ γὰρ Κυκλώπεσσι νέες παρὰ μιλτοπάρῃοι
Οὐδ' ἄνδρες νηῶν ἐνι τέκτονες.—Odyss. i. 125.

to Greece in Corinth; and to have been transported from Greece to Italy. This, however, to say the least, is by no means certain. The Etruscan tombs and vases, found in such profusion, testify that at a very remote period the art of painting was cultivated among the Italian nations with zeal, and not without success. Pliny speaks of paintings in a temple at Ardea older than the foundation of Rome, and others of equal antiquity at Lanuvium and Cære; a date which, whether true or false, will at all events hardly command belief in the absence of all proof except the historian's assertion. The first Grecian painters who came to Italy are said to have been brought over by Demaratus, the father of Tarquinius Priscus, king of Rome. At all events the influence which Etruria exercised over the arts at Rome during the reign of the Tarquins can hardly be questioned: and it is about this time, therefore, at which we may fix the application of painting to purposes of internal and external decoration in that city. But the first recorded specimen of Roman art was not executed until near two hundred years later; when one of the noble tribe of Fabii painted the temple of the Goddess of Health, and obtained from his performance the surname, Pictor, A. U. 450. His performance commanded admiration in its day, and was to be seen until the temple was burnt in the reign of Claudius. The next artist mentioned by Pliny is Pacuvius, the poet, who, one hundred and fifty years later, amused his old age by painting the temple of Hercules in the Forum Boarium. Until the time of Augustus, however, it seems to have been usual only to paint the walls of houses one single colour, relieved with capricious ornaments. That sovereign is said by Pliny to have been the first who thought of covering whole walls with pictures and landscapes. In his time a painter named Ludius, invented that style of decoration which we now call arabesque, or

grotesque. It spread rapidly, insomuch that the baths of Titus and Livia, the remains discovered at Cuma, Pozzuoli, Herculaneum, Stabiæ, Pompeii, in short whatever buildings, about that date, have been found in good preservation, afford numerous and beautiful examples of it. Vitruvius was entirely out of conceit with this sort of ornament, and declares that such fanciful paintings as are not founded in truth cannot be beautiful: but the general voice, both in ancient and modern times, has pronounced a very different opinion. It was from the paintings found in the baths of Rome that Raphael derived the plan of those beautiful frescoes which have made celebrated the gallery of the Vatican: and other distinguished artists of the same era, the golden period of Italian art, followed in the path which he had struck out, until the public and private edifices of Italy were filled with these elegant and varied designs. This style derived its name of grotesque from the subterranean rooms (grotte), in which the originals were usually found; rooms not built below the surface of the ground, but buried by the gradual accumulation of soil, and by the ruin of the lofty thermæ of which they had formed a part. Herculaneum and Pompeii present as rich a mine for modern artists to draw from, as was possessed by the great masters of the Italian school; and it is to be regretted that this method of decoration should not supersede the perishable, and therefore not less expensive hangings of silk and paper in modern palaces.

We may here mention a strange, and, as far as we know, unique method of painting, of which a few examples are observable at Pompeii, which is described as follows by Sir W. Gell: "It is singular that in many cases, though a picture be not ill preserved, and may be seen from the most convenient distance, a style of painting has been adopted, which, though calculated to decorate the wall, is by no means in-

telligible on a nearer approach. In a chamber near the entrance of the Chalcidicum, by the statue of Eumachia, is a picture, in which, from a certain distance, a town, a tent, and something like a marriage ceremony might be perceived; but which vanished into an assemblage of apparently unmeaning blots, so as to entirely elude the skill of an artist, who was endeavouring to copy it at the distance of three or four feet. Another picture of the same kind is or was visible in the chamber of the Perseus and Andromeda. An entire farm-yard, with animals, a fountain, and a beggar, seemed to invite the antiquary to a closer inspection, which only produced confusion and disappointment, and proved that the picture could not be copied, except by a painter possessing the skill and touch of the original artist. It is probable that those who were in the habit of painting these unreal pictures, had the art of producing them with great ease and expedition; and that they served to fill a compartment, where greater detail was judged unnecessary*."

* "This art of representing the effect of a picture upon a wall, instead of imitating nature itself, is applied with considerable success, in the decoration of certain modern Italian habitations. The author has seen in the Palazzo Sannizzi, at Rieti, a room of magnificent dimensions, on entering which a visitor imagines himself in an apartment hung with green damask, and decorated with a profusion of splendid pictures. There are Madonnas and Holy Families, landscapes, animals, and battle pieces, which recall at the moment the names and works of the most distinguished artists. A further examination, on a nearer approach, shows that no one of the objects has any decided form or outline, or intelligible sign. Not only does the whole collection consist in the representation of pictures, but their seemingly gold frames are merely wooden mouldings, roughly painted with ochre, most scantily touched here and there, in the prominent parts, with gilding, to represent the effects of catching lights. Behind each sham picture was nothing but the white wall, and the apparently rich silk hangings consist in a few narrow stripes of the stuff between the frames—yet the whole has a good effect."—(Pompeiana, second series, vol. i. p 165-6.)

Landscapes are of frequent occurrence, the perspective of which is not very accurate, though the ancients were by no means ignorant of that science. Vitruvius, in the preface to his eighth book, speaks of three Athenians—Agatharcus, Democritus, and Anaxagoras, who had left treatises on linear perspective; and he himself speaks of the radical principles of the science; that is, of the point of sight, which he calls *acies oculorum;* and the point of distance, which he calls *oculorum extensio.* In the landscapes at Pompeii, buildings usually form a prominent feature. They often partake of that indefinite character which we have just described. One of these, from the house of the lesser fountain, is given towards the close of chapter VIII.

The ancients painted on wood, cloth, parchment, ivory, and plaster, by means of different processes. The most esteemed of all was the encaustic method, which was itself divided into three. The first was executed in coloured waxes, so prepared as to be liquid enough to be laid on cold. Naphtha, or spirit of turpentine, or any volatile etherial oil, would be proper menstrua to liquify the wax, as they would entirely evaporate, leaving the colours solid and firmly fixed behind. The second sort was done with a graver upon ivory. It was confined to very small pictures, and probably held the same station in ancient, as miniature in modern art. The process consisted in first sketching the subject with a graver and then introducing colours into the lines*. In the

* This is Mazois' explanation. It is not clear how either of these methods deserved the name of *encaustic, burnt in,* unless indeed the wax used for the second of them was liquified by fire: but Pliny's account is so concise, that every commentator may put a fresh construction upon it. "Encausto pingendi duo fuisse antiqultus genera constat, cera et in ebore, cestro, id est viriculo, donec classes pingi cœperunt," (xxx. 26). In an anonymous French history of painting we find the following explanation: "In the first method wax was employed, tinged with various colours, and

third sort, coloured wax was melted by heat, and laid on warm with a brush. The Punic or Carthaginian wax was considered the best. It was prepared by bleaching yellow wax for some time in the open air, then seething it in the purest sea-water, taken up at a distance from shore, mixed with nitre, and skimming off the pure particles as they rose to the surface. This was again boiled in sea-water, and then exposed to the sun and moon to bleach again. If the highest degree of purity was required, it was boiled a third time. For encaustic painting it was mixed with oil, to render it more liquid. Colours thus prepared were found to be perfectly uninjured by the action of the weather, or sea-water; and were therefore much used in painting vessels, and for all sorts of out-of-door wood-work. When it was meant to apply one uniform coat of colour to a wall, the stucco was first suffered to dry completely; then an even coat of wax and boiling oil, which served as a vehicle for the colouring material, was laid on with brushes. The wax was then sweated (to use the only word which conveys our meaning) by bringing a chafing-dish of hot coals as near as possible to the walls; which were then well rubbed with pieces of wax taper, and finally received the last polish from a fine linen cloth.

Besides this method, the ancients painted in fresco,

applied to wood, following a sketch traced with a hot iron. In the second, which was done on ivory, not merely the outline, but the contours of the figures and a general notion of the whole subject was given, by means of a sharp heated tool, after which colours were laid on for the shade, leaving the ivory itself for the lights, and completing the whole by means of fire."—(Histoire de la Peinture Ancienne, fol. Lond. 1725, Bowyer.) The meaning of the last clause is ambiguous: perhaps that process of melting in the wax is meant, which is described in the third method of encaustic painting. It is to be observed that Pliny makes no mention of a hot tool, or of the use of fire in any way, in speaking of the two first methods. Encaustic painting has recently been tried in Germany, and it is said with success.

as is indisputably proved by examination of the paintings found at Pompeii, Herculaneum, and the thermæ at Rome. That they did so, is also a necessary induction from a passage in which Pliny names those colours which were unfit to be applied upon moist plaster. In some places at Pompeii, where detached figures have been painted upon a coloured ground, the partial destruction of the colours has exposed to view the outline, traced upon the wall apparently while wet, by means of a graver. None of the ancient authors have given reason to suppose that lime water was used in this process; it is possible that the colours were embodied in a thin glue or gum. We never find two layers of paint one over the other, except in the case of figures or ornaments painted on a coloured ground: and it is to be remarked that the designs so painted are those which have suffered most from the action of damp and air.

This is very plainly to be observed in a painting of the three Graces, in a private house in the street of the Silversmiths. The entire colour laid subsequently upon the coloured ground has peeled off in consequence of damp and recent exposure to the air, while the outline remains, cut deep into the background with some sharp instrument. The vigour of the touches by which some of these figures are expressed, is really astonishing. The ancients appear to have painted the lighter parts with great body of colour; and rather exaggerated the dark touches of the eyes and mouths of their heads, which gives to them almost a speaking expression. Besides animal glue, the ancients made use of several sorts of gums for painting; of these the most esteemed was called sarcocolla. They also employed milk, although this application of it is regarded as of modern invention.

The historical paintings of the Romans were

chiefly confined to poetical and mythological subjects, the only ones which seem to have obtained popularity in the hands of either poets or painters. We give a few observations on this subject from the author whom we have above quoted, premising that the observations which he thinks it necessary to make on the imperfection of his beautiful engravings will apply with double force to our rough outlines. "In attempting to preserve a memorial and record of these paintings, the author does not imagine that anything more than a faint idea of them can be furnished to the reader. An artist of the first skill would find it a difficult task to preserve in scanty outlines the traces of the force or expression of the original, where there is often no outline at all, it being shaded off till the forms become indistinct. Indeed, where it can be done, nothing is so difficult as to trace an outline from the originals, even upon the most transparent paper. At an immense expense only, and on a large scale, could any idea be furnished of the touch and style of the painters of antiquity. Many also are incorrect as to drawing, yet the additions of shade and colour diminish the defect, which in outline becomes glaring. Those, however, who wish to study the grouping and composition of the ancients, will here find great assistance, and history and poetry may be illustrated from authority, instead of from fancy. There is no doubt a certain degree of sameness even in the coloured originals—a defect which must be more visible in outline. The Romans only copied themselves and the Greeks; therefore they had not that range over all ages and all situations, which is open to modern art. The Greeks, who only depicted themselves, and an occasional Persian or Amazon, were still more confined as to models. The shading of a modern picture is generally artificially contrived

by a light let in by a small window, or even a small hole in a shutter, purposely closed, and which produces an effect rarely observed in nature. The ancients, on the contrary, seem to have preferred the light of day for their works, and one curious advantage is gained by it. The pictures of the ancients produce a pleasing effect when only surrounded by a simple line of red; while the very best of modern paintings is very much indebted to the carver and gilder for its gorgeous and burnished frame, without which its beauties are so much diminished, that it almost ceases to be a decoration to an apartment.*"

The earlier Grecian masters used only four colours: the earth of Melos for white; Attic ochre for yellow; sinopis, an earth from Pontus, for red; and lamp-black: and it was with these simple elements that Zeuxis, Polygnotus, and others of that age, executed their celebrated works. By degrees new colouring substances were found, so that at a later period, when Apelles and Protogenes flourished, "the art was perfected," in the language of Cicero, from whom the preceding statement is also derived. So great indeed is the number of pigments mentioned by ancient authors, and such the beauty of them, that it is very doubtful whether with all the help of modern science, modern artists possess any advantage in this respect over their predecessors.

The Romans divided colours into two classes, florid and grave (floridi et austeri). The former, on account of their high price, were usually provided for the artist by his employer. These were again divided into natural and artificial, or factitious. The florid colours appear to have been six: minium, red; chrysocolla, green; armenium, purpurissum, indicum, ostrum, various shades of blue.

Minium was that colour which we now call

* Pompeiana, second series, vol. i. p. 106-7.

vermilion, or cinnabar. This was at first got from the environs of Ephesus; afterwards from Spain, where there was a mine which yielded a large revenue. It produced yearly about ten thousand pounds weight of ore, which was brought crude to Rome under the seal of the sworn superintendents of the mine, and prepared there for use. The article being thus monopolized by the public, an act was passed that the price should not exceed seventy denarii, about £2. 5*s.* the pound. Minium, besides its beauty, was in high estimation as a sacred colour. "Verrius allegeth and rehearseth many authors, whose credit ought not to be disproved, who affirm, that the manner was in times past to paint the very face of Jupiter's image, upon high and festival days, with vermilion: as also that the valiant captaines who rode triumphant into Rome, had in former times their bodies coloured all over therewith; after which manner noble Camillus, they say, entered the city in triumph. And even at this day, according to that ancient and religious custom, ordinary it is to colour all the unguents that are used at festival suppers at a high and solemn triumph, with vermilion. And no one thing do the censors give charge and order to be done at their entrance into office, before the painting of Jupiter's visage with minium. The cause and motive that should induce our ancestors to this ceremony, I marvel much at, and cannot tell what it should be.*"

Chrysocolla was a native substance, found in mines of gold, silver, copper, and lead: the best quality was found in copper mines; the second, in silver mines; the worst, in lead mines. An artificial sort was made from the sediment of water left standing in metallic veins. Pliny says that it was rendered green by the herb *lutum*, woad. There is every reason to believe

* Pliny, Hist. Nat. xxxiii. 7.

that the native chrysocolla was carbonate of copper (malachite), and that the artificial was clay impregnated with sulphate of copper (blue vitriol), rendered green by a yellow dye *. The name of chrysocolla (gold glue) was probably derived from the green powder used by goldsmiths as solder, into which copper entered. All the ancient greens examined by Davy proved to be combinations of copper. The best quality of this dye cost seven denarii the pound: the second, five; the third, three. These sums will be, respectively, 4*s.* 6*d.*, 3*s.* 2*d.*, 1*s.* 11*d.* Borax being now used for soldering gold, the word chrysocolla is frequently very erroneously translated by borax, as in the chapter upon amphitheatres, vol. i. p. 287; a mistake which we are glad to take this opportunity of correcting.

Armenium took its name from the country whence it came. Like the two already described, it was a metallic colour, and was prepared by being ground to an impalpable powder. It was of a light blue colour, and cost thirty sesterces a pound, about 4*s.* 10*d.* A spurious sort, nearly equal to it in quality, was made of a particular sand, brought from Spain, and dyed. The price of this was only six denarii, about 3*s.* 10*d.*

Purpurissum, purple, was made from creta argentaria, a fine chalk or clay (for the ancients seem to have been ignorant of the difference between calcareous and aluminous earths), steeped in a purple dye. In colour it ranged between minium and blue, and included every degree in the scale of purple shades. The best sort came from Pozzuoli. It varied in price from one to thirty denarii, from $7\frac{3}{4}d.$ to near a pound sterling. Purpurissum Indicum was brought from India. It was of a deep blue, and probably was the same as indigo. It sold for twenty denarii the pound,

* Davy on the colours employed by the ancients in painting.—Phil. Trans. 1815.

about 12*s*. Several lumps of a deep blue substance, found in the baths of Titus, were analyzed by Davy, and found to consist of a frit made by means of soda, coloured with oxide of copper. Powdered and mixed with chalk, they produced tints exactly corresponding with the blues still preserved on the wall of the same baths *.

Ostrum was a liquid colour, to which the proper consistence was given by adding honey. It was produced by the juice of a fish called murex, and differed in tint according to the country from which it came; being deeper and more violet when brought from the northern, redder when from the southern coasts of the Mediterranean †. A pot, containing a rose-coloured substance, also found in the baths of Titus, was submitted to Davy. The outside had turned to a pale cream colour, the interior had a lustre approaching to that of carmine. He made many experiments without being able to determine whether the colouring substance were animal or vegetable; but the impression made on his mind seems to have been that this was a specimen of the best Tyrian purple.

The austere colours were more numerous. Paræ tonium, or Ammonia, was brought from a place of the same name in Egypt, on the Mediterranean shore. It was a very thick white colour, and was also used to make those stuccoes which required an exceeding hardness. Six pounds were sold for one denarius. Among the colours analyzed by Davy, was a fine white aluminous clay, which may be the same. Another sort of white, used especially for the carnations of female figures, was called annulare. It was made of chalk and that kind of glass of which rings (annuli) were made for the common people of Rome. Cerussa, or white lead, was also used; especially in the article of ladies' complexions.

* Phil. Trans. 1815. † Vitruv. vii. 13.

Of reds, the ancients had red lead (cerussa usta), which is said to have been discovered in consequence of a fire in the Piræus, which caught some of the toilet furniture of the Athenian ladies. The best sort was of a purplish hue, came from Asia Minor, and cost sixteen denarii, about 10*s.* 4*d.* Of this colour much use was made in shades*. The reader must not confuse this colour, which we call minium, with the ancient minium or cinnabar, the sulphuret of mercury. A spurious sort of burnt cerussa was made at Rome by calcining a stony sort of ochre, sil marmorosum, and then quenching it in vinegar. Sinopis was an earth of a beautiful red, brought from the city of Sinope in Pontus; with it are made most of those beautiful red grounds, so much admired at Pompeii and elsewhere. It was of three shades, the red, the middle, and the less red. The best quality came from Lemnos, stamped, to show that it was genuine (thence called terra Lemnica, terra sigillata), from the Balearic Islands, and from Cappadocia. It was also furnished from Egypt. The best quality cost three denarii, near 2*s.* a pound. An inferior sort from Africa was called cicerculum, and cost only eight asses, about 6*d.* There was also a colour, called cinnabar by the Indians, said to be produced by the mixed blood shed by the elephant and dragon in their deadly fights; which of all colours most aptly represented blood. This is conjectured by Mazois to be cochineal. It is more likely to be the substance still called dragon's-blood, and much used in the arts, which is of a deep red colour; nor do we believe that cochineal was known before the discovery of America †.

Sandaracha was a colour found in gold and silver

* Sine usta non fiunt umbra.—Plin. xxxv. 6.

† During the residence of a friend of the author near Pompeii, a pot of a red colour (crimson) was found, and used with great success as a body colour, by a French artist, who bought it of the workmen.

mines, varying in shade between red and yellow. The redder was the most esteemed. Roasted with an equal proportion of red lead, it made the colour called sandyx, of a dull hue, which, when mixed with sinopis, was called syricum. This was chiefly used as a ground colour. When finished with a coat of purpurissum, laid on with white of egg, it counterfeited minium, or cinnabar; when ostrum was laid on with it, it made a purple *.

For yellows there were used a paler sort of sandaracha, which is used by Nævius to describe the colour of a blackbird's beak; orpiment, or sulphuret of arsenic (auri pigmentum); and several sorts of ochre, of which the Attic was most highly esteemed. This cost two denarii, or 1*s.* 3½*d.* The ochre of Achaia was used in shades, and cost about 4*d.* The Gallic, or shining ochre, was used for lights, and was still cheaper.

Atramentum, or black, was of two sorts, natural or artificial. The natural was made from a black earth, or from the blood of the cuttle-fish, sepia. The artificial was made of the dregs of wine carbonized, calcined ivory, or lamp-black. The Indian atramentum was esteemed the best: its composition was unknown, but it was best imitated with the dregs of wine. Kalcanthon, or vitriolic black, was only used for staining wood. The black powder, in whatever way prepared, was used for writing-ink, when mixed with gum: when used for painting walls, it was mixed with glue.

Cæruleum, or azure, was a sand brought from Egypt, Scythia, and Cyprus. It was afterwards manufactured in Spain, and at Pozzuoli This imitation was called cælon. The price of the cæruleum was eight denarii. This colour was dyed with the juice of herbs, like the chrysocolla. From the cæruleum, washed and pounded, was made a paler blue, called

* See Histoire de la Peinture Ancienne.

lomentum. This cost ten denarii. Cæruleum was forged with the white earth of Eretria, coloured with dried violets, macerated in water.

The green called appianum was a very ordinary colour, used to imitate the chrysocolla lutea. It was a chalk, or clay, and sold for one sesterce the pound.

Of these colours, purpurissum, purpurissum indicum cæruleum, melinum, auri pigmentum, appianum, and cerussa, could not be used in painting on a wet surface; consequently not for frescoes. They were mixed with wax, and employed in encaustic painting.

The following table presents a general view of all the colours of which we have spoken:—

Red	Florid	Minium, or cinnabar.
	Austere	Cerussa usta, or red lead.
		Sinopis, of three shades.
		Cicerculum.
		Indian cinnabar, or dragon's-blood.
		Sandaracha.
		Sandix.
		Syricum.
Yellow	Austere	Sandaracha.
		Orpiment.
		Ochre, of several shades.
Blue	Florid.	Armenium.
		Purpurissum.
		Purpurissum indicum, or indigo.
		Ostrum, or Tyrian purple.
	Austere	Cæruleum.
		Cælon, or vestorianum.
		Lomentum.
Green	Florid	Chrysocolla, native.
		. . . . . artificial.
	Austere	Viride appianum.
White	Austere	Parætonium.
		Cerussa, or white lead.
		Annulare.
Black	Austere	Atramentum.
		. . . . . Indicum
		Kalcanthon.

We will quote, in conclusion, a few general observa

tions of Sir Humphry Davy upon this subject: "It appears from the facts which have been stated, and the authorities quoted, that the Greek and Roman painters had almost all the same colours as those employed by the great Italian masters, at the period of the revival of the arts in Italy. They had indeed the advantage over them in two colours, the Vestorian or Egyptian azure, and the Tyrian or marine purple.

"The azure, of which the excellence is proved by its duration for 1700 years, may be easily and cheaply made. I find that fifteen parts by weight of carbonate of soda, twenty parts of powdered opaque flint, and three parts of copper filings, strongly heated together for two hours, gave a substance of exactly the same tint, and nearly the same degree of fusibility, and which, when powdered, produced a fine deep blue.

"The azure, the red and yellow ochres, and the blacks, are the colours which seem not to have changed at all in the ancient fresco paintings. The vermilion is darker than recently made Dutch cinnabar, and the red lead is inferior in tint to that sold in the shops. The greens in general are dull.

"Massicot and orpiment were probably among the least durable of the ancient colours.

"If red and yellow ochres, blacks and whites, were the colours most employed by Protogenes and Apelles, so are they likewise the colours most employed by Raphael and Titian in their best style. The St. John and Venus, in the tribune of the gallery at Florence, offer striking examples of pictures, in which all the deeper tints are evidently produced by red and yellow ochres, and carbonaceous substances.*"

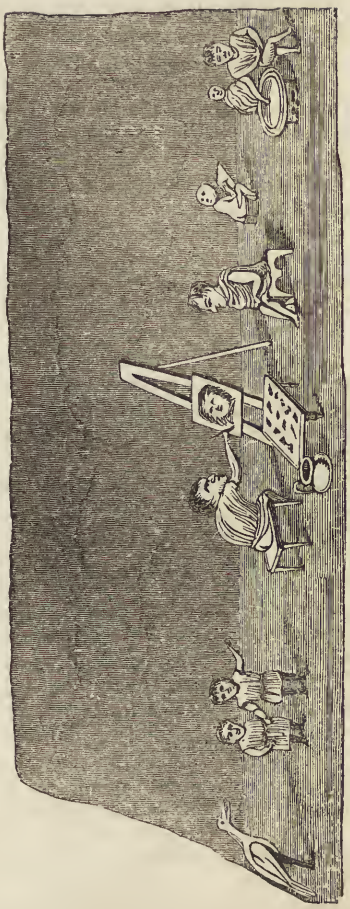
We cannot close this chapter better than with two pictures of rather different character, both representing artists at work. The first is a female employed in

* Davy. On the colours used in painting by the ancients.—Phil. Trans. 1815.

A female painting a picture of the bearded Bacchus.

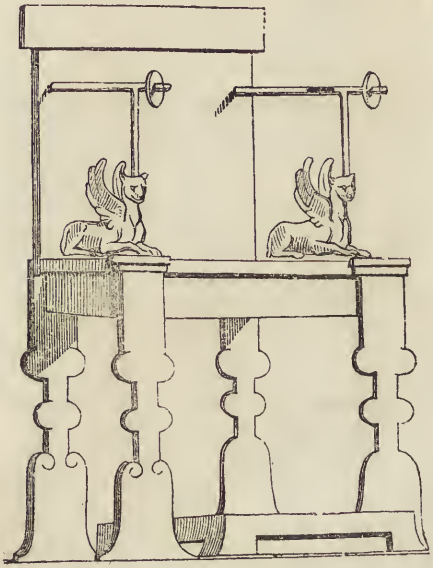
painting a picture of the bearded Bacchus. She is dressed in a light green tunic, without sleeves, over which she wears a dark red mantle. Beside her is a small box, such as, we are told by Varro, painters used, divided into compartments, into which she dips her brush. She mixes her tints on the palette, which she holds in her left hand.

The other exhibits a gentleman painter of antiquity in his studio, pencil in hand, with a sitter before him, and surrounded by the apparatus of his art. This subject is represented in the following engraving, copied by Mazois from a painting found in the Casa Carolina, which fell in pieces upon the first rain. It is of grotesque character, like one or two which we have already given copies of, representing deformed pigmies: but these grotesque paintings are for the most part worthy of our attention, for they generally represent domestic scenes, and consequently furnish us with many hints relative to domestic life and every-day business. The picture of which we now speak is one instance of this. It represents a pigmy painter, whose only covering is a tunic, very remarkably scant in longitude behind. He is at work upon the portrait of another pigmy, clothed in a manner to indicate a person of distinction: the sinus, or gathering of the bosom of the toga, is very observable. The artist is seated opposite to his sitter, at an awful distance from the picture, in an attitude which makes no common share of steadiness of hand requisite to apply the pencil with any pretence to accuracy. The picture, already pretty far advanced, is placed upon an easel, similar in construction to ours. By the side of the artist stands his palette, which is a little table with four feet, and by it is a pot to wash his pencils in. He therefore was working with gum, or some sort of water-colours: but he did not confine himself to this branch of the art, for to the right we see his colour-grinder, who prepares in

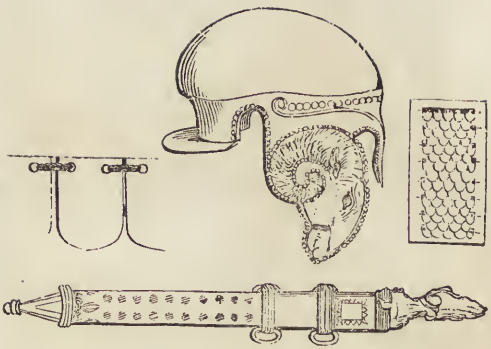


Studio of a Painter of antiquity.

a vessel placed on some hot coals, colours mixed with punic wax and oil. Two amateurs, or parasites perhaps of the person who is sitting, enter the studio, and appear to be conversing with respect to the picture. On the noise occasioned by their entrance, a scholar seated in the distance turns round to look at them. The bird is supposed by Mazois to typify some singer, or musician, such as it might be customary to introduce to amuse the guests: we have no more plausible conjecture to offer. The picture is not complete: a second bird, and on the opposite side a child playing with a dog, had perished before Mazois copied it.



Curule Chair; from a picture in Pompeii



Helmet, Sword, and Scale-armour, made of bone.

Chapter III.

STREETS AND FOUNTAINS.

We may take this opportunity to add a few notices with respect to the external appearance of the houses, and the aspect of the streets, which would have been introduced with more propriety in the chapter devoted to this subject in our first volume. Except in those quarters where the public buildings were collected and grouped together, there can have been nothing striking or magnificent in the appearance of the place. The houses were of small height, and externally gloomy: the lower part being usually a blank wall, plastered over, and often painted with different colours; the upper pierced with small windows to light the apartments on the first floor. Such is the exterior of which we now give a portion: it is taken from the house known by the name of the House of the Tragic Poet, and represents the outer wall, with a small window which lighted a room, opening to the peristyle, which is called the library. The windows (for it forms one of a range of windows on the same level) are six feet six inches above the foot-pavement, which is raised

One of the windows of the House of the Tragic Poet.

one foot seven inches above the centre of the street. They are small, being scarcely three feet high by two. At the side a wooden frame is to be observed, in which the window, if the aperture were glazed, or if not, a shutter might at pleasure be moved backwards and forwards. The lower part of the wall is occupied by a range of red panels four feet and a half high. The tiling upon the wall is modern, and merely intended to preserve it from the action of weather. Our view is taken from the alley between this house and the house of Pansa, which is only fifteen feet wide, of which space one half is occupied by foot-paths, leaving but seven feet six inches for the carriage-way. Expense and ornament were reserved for the interior, on which they were profusely lavished not a house yet found in Pompeii has any preten-

sion to architectural merit on the score of its elevation; not a house yet found is ornamented with a portico. The villa of Diomedes possesses a porch, formed by one detached column on each side of the doorway, and this is the only approximation to a portico in the place. The annexed view, taken in the street of the Mercuries, will give a better idea than a long description could of the general appearance of the disinterred city*. This is one of the widest streets in the place; and the scantiness of its proportions, as compared with the streets of modern Europe, may be estimated by comparing the breadth of the opening with the height of the shattered walls on either side. The street is that laid down in our plan as the fourth westward from the gate of Herculaneum, and it will be seen by reference to the map that it does not exceed thirty feet in width. The view is taken near the city wall, looking southward along the street towards the Forum. In the middle distance is the triumphal arch adjoining the house of Zephyrus and Flora, through which is faintly seen the second triumphal arch at the entrance of the Forum. We have already hazarded a conjecture, founded on the presence of these arches, that this was the Via Sacra, the way of state into the city, for public processions, upon occasions of public rejoicing. The first house on the left, a part of which only is included, is that hereafter to be described as the House of the Quæstor; otherwise called the House of the Dioscuri, or sons of Jupiter, Castor and Pollux. Beyond it are the indications of a cross street on each side of the main one. The space on

* This view, together with five others which will occur in the course of the volume, is copied, by permission of the publishers, from the second series of Sir William Gell's Pompeiana; which brings down the history of the excavations to a later period than any other English work which we have seen, and merits very high praise for the extent and beauty of its illustrations.

View of the Street of the Mercuries.

the left is unexcavated. In the distance is Mount Latarius.

The general narrowness of the streets, however repugnant to our notions of beauty, comfort, and salubrity, is by no means peculiarly the reproach of Pompeii, but common to the Italian cities of the age in which it perished. Nor, indeed, was that narrowness generally considered a blemish; for when Rome was burnt during the reign of Nero, and the emperor caused it to be rebuilt with more ample streets, persons were not wanting to say that "the ancient form of the city was more healthy, because the narrowness of the streets and height of the houses afforded little access to the sun's rays; henceforward the extent of opening, unprotected by shade, would burn with more distressing heat*." Similar croakers probably were not wanting to complain of the changes in building introduced after the fire of London; though our northern climate does not offer such plausible objections to the free admission of light and air, as were to be derived from the torrid sun of Italy. At Pompeii several streets were not broad enough to allow two chariots to pass, small as they were, and not exceeding four feet in width. Wheel carriages indeed we conjecture to have been little used, except for purposes of traffic, from two circumstances: first, that when Mazois published his work in 1824, only two stables had been found†, and those, he says, seem meant for mules or asses rather than horses; and we know that the former animals were employed to turn corn-mills: secondly, that the whole arrangement of the pavement seems meant for the accommodation of foot-passengers. This inference is especially supported by the numerous stepping-stones placed in the centre of streets, to facilitate crossing from one raised footpath to the other‡; a convenience of no

* Tacit. Ann. xv. 43. † Mazois, part ii. p. 36.

‡ See the wood-cuts, vol. i. p. 91.

small importance where there were no sunk gutters, and where, during the heavy winter rains, the carriage-way of those streets, which according to the drainage of the ground carried off the waters of three or four others, must have flowed like a torrent, or a Welsh cross-road.

Of the method in which the town was drained, and the numberless impurities of civilized life carried off, little is known, and it will be a curious subject for the investigation of future inquirers. At Rome, as is universally known, there were enormous sewers underrunning the whole city; works whose grandeur in design and execution, combined with their remote antiquity, has fixed the admiration of all ages; into which, as into our own sewers, there were openings from the streets. Nothing of this description was to be expected in an insignificant place like Pompeii; but, for a long time, no vestiges of any precautions to prevent the waters from stagnating in all the lowest parts of the city, except where they could find a passage under the gates, were discovered. At last Mazois, having long directed his attention to this point, thought, that in the slope of the streets and in the appearance of the pavement, he perceived some reason to suppose that there must have existed sewers to convey rain-water without the city, and, after much ineffectual search, at length succeeded in discovering one, of which he has given a drawing. His description is not very precise or satisfactory, and therefore, before attempting to explain the view, we will translate his words as literally as possible: "I have here represented one of the principal sewers (egouts) of the city. The drainage of several streets converging to this point, there were opened for it two passages communicating with an aqueduct, which, after traversing the thickness of the city walls and agger, discharged the rain-waters from the top of the walls along the rocks, whence they ran into the sea,

View of a Sewer in the city of Pompeii.

on the side of the port *." In the view here given the covered sewer seems, from the remains of walls, to lead directly under a house, but the locality is not specified, and we cannot tell how far this spot is from the city walls. The term aqueduct is improperly applied, as it is never, we believe, used to signify a channel to carry off waste water. That here described must, of course, have been below the level of the ground, since the water from the street flowed into it. It seems natural to suppose that it was a real sewer, not such as those of Tarquin, into which a waggon loaded with hay might drive, but constructed rather as we construct our own, and probably communicating with the houses under which it passed. It is inconceivable that they should not have had some such convenience to carry off not merely the grosser dirt, but the fountain waters so profusely supplied.

* Mazois, part ii. p. 99.

Several similar emissories have been observed in different parts of the town, passing as this does, beneath the footway, and probably under the houses. Mazois mentions having seen, by the side of a fountain at one of the entrances to the Forum, apparently that mentioned, vol. i. p. 134, a drain leading to a sewer below, closed by an iron grate in good preservation *. The mouth of a similar sewer was found at the outside of the gate leading to Nola. Mazois seems to imagine that it was merely a channel commencing just within the gate, and meant to draw off the rain-waters which ran down the street, before they reached the outside, where the descent is very steep, and the ascent difficult, even when not impeded by a violent rush of water †.

Throughout the streets numerous signs are to be seen upon the shops, indicative of the trades which were pursued within; a trivial circumstance, yet one which, from its very insignificance, often catches the attention, and seems an earnest to the visitor that he is here in truth to be introduced to the usages of private and humble life, not merely led the round of theatres, temples, and all the costly monuments of public magnificence. One of these we have already figured, p. 124, vol. i.: it represents two men carrying an amphora, and probably served as the sign of a wine-shop. Another, found upon a shop which belonged to the baths, represents a goat, and is said, we know not with how much propriety, to have denoted that the owner was a milk-man. Both of these were made of baked clay, and coloured; and they were formed in a mould, which seems a proof of their common recurrence, and furnishes some reason to suppose therefore that they were emblems of some trade, not merely ensigns assumed at the whim of a tradesman. Near the gate of Herculaneum is a large statue of Priapus, which is supposed

* Mazois, part ii. p. 36. † Ib. part i. p. 53.

Bas relief of a Goat over a Milk-shop.

to have indicated the shop of an amulet-maker. The protecting care which that deity exercised not only over gardens but over the human frame is notorious, and his image was constantly worn as a charm to keep off the evil eye. The establishment of a fencing-master, or keeper of gladiators, is marked by a rude painting of two persons fighting, while the master looks on, holding a laurel crown; this is in the island of the baths, opposite the west end of the Forum. The catalogue may be closed with a painting of one boy horsed upon another's back, undergoing a flagellation; an ominous indication to truants and idlers that the schoolmaster was at home.

Of fountains, so numerous both in the streets and houses of Pompeii, we have made frequent mention in the first volume. Some further particulars may be added here. It is not known by what means the city was so profusely supplied with water. Being situated on a rock of lava, no springs, of course, could be found, and the inhabitants must have been completely dependent upon supplies brought from a distance*. Whence they came is unknown: the skirts of Vesuvius,

*There is a remarkable exception to this observation in a house adjoining the Pantheon, behind the Senaculum, where a well has been sunk through the solid rock to a depth of 116 feet. The water is remarkably cold and slightly brackish.—Gell.

the nearest mountain, were not likely to abound in streams, and it seems more likely that they were indebted to the distant Mount Latarius, which overhung Stabia, and forms the back-ground in the view of the Forum, (p. 144, vol. i.)

Traces of aqueducts, however, still remain in the neighbourhood, by which the city may have been supplied from the mountains behind Vesuvius. Nothing certain is yet ascertained on this subject: the probable means have been enumerated by Sir W. Gell. "The calcareous mountains behind Sarno and Palma furnish beautiful and copious sources throughout their whole extent. The modern water-course, which some say exhibits traces of the ancient opus reticulatum, is certainly too low for any but the parts of the city on the shore (marina), but the great rapidity of its current shows that a much higher level might have been preserved. There can be no doubt, however, that, setting aside the three beautiful springs at the town of Sarno, a third to the north of them exists, and there was an aqueduct which conveyed the water from the neighbourhood of Palma and Sarno, over the plain, and by the Ponte Rossi at Naples, to Pausilippo, and that another branch ran to Cumæ and to Baiæ, and all the volcanic parts of the country; and the Cav. Carelli will probably give an account of it. Some of the arches of the aqueduct may be seen not far from Palma, and the place is called Arci, from the ruined arches. This is at a much higher level than Sarno, and hence a branch ran across the plain, towards Vesuvius and Pompeii, which will probably be discovered at a future period, entering the gate called that of Vesuvius, at the highest part of Pompeii. The Canonico Iorio has preserved a remarkable passage, written in the year 1560, by Antonio Lettici, who had passed four years in examining the subject of the sources near Palma and Sarno, for the purpose

of forming the modern aqueduct. Speaking of the aqueducts at Arci and Torricelli, he says, a branch ran to the ancient town of Pompeii on a height opposite to the town of Torre della Nunziata "et in detto locho ne appareno multi vestigii." He even says that the ancient aqueducts might be repaired. Iorio also informs us that the Abbate Cataldo Ianelli is preparing to prove that an Oscan inscription found in the place, records the bringing of the waters of the Sarno, by one of the magistrates, to Pompeii*."

However obtained, the waters once brought to the city were distributed to its different quarters by conduits, in masonry, lead, or baked earthen pipes. At Rome, the proper distribution of the rivers which flowed through her aqueducts was a matter of great importance, intrusted to the care of an officer of very high rank. It appears from Frontinus, who filled that office under the emperor Nerva, that the letting out of the public waters to private persons was a source of revenue; and from his numerous complaints of fraud, and directions to prevent it, we learn something of the manner of distribution. The aqueducts were each charged with a certain number of pipes of supply; and no new pipe could be inserted without a special application to the emperor. Permission being obtained, the overseer assigned to the applicant, a calix, as it was called, of the assigned dimensions. This was a brass measure (modulus), fixed in the castellum or reservoir, the diameter of which regulated of course the quantity of water which passed through it. It was ordered to be made of brass, that it might not easily bend, and that there might be less room for fraud, either on the public or on the individual, by enlarging or diminishing the prescribed aperture. Beyond the calix the pipe was private property; but, more effectually to preven

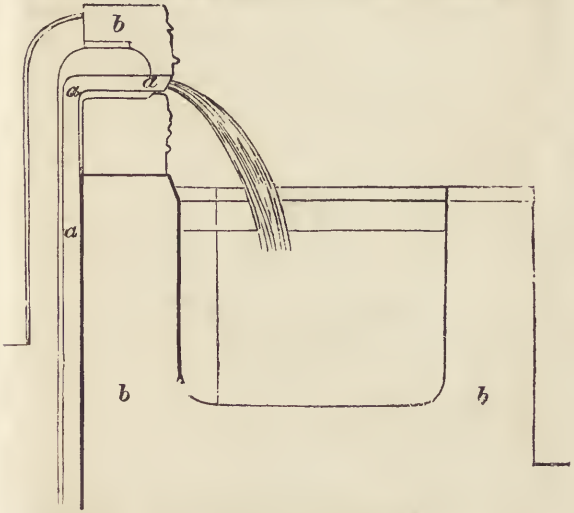
* Gell, Appendix to second series.

fraud, it was enacted, that for fifty feet from the calix the pipe and it were to be of the same dimensions; and to prevent the breaking up of the public pipes, it was expressly provided that every person should draw his water direct from one of the castella or reservoirs in which the aqueducts terminated. The right to a supply of water was strictly personal, not attached to houses, so that the supply was cut off at every change of ownership. The waters which had once been granted, were sold by the superintendents, as they fell in, to the highest bidders: a fresh pipe, as we have said, could not be inserted without special permission from the emperor. Those whose means or interest were insufficient to obtain a private pipe, were obliged to fetch water from the public fountains.

It is calculated by M. Rendelet that the nine aqueducts described by Frontinus furnished Rome with a supply of water equal to that carried down by a river thirty feet broad, by six deep, flowing at the rate of thirty inches a second. This would be upwards of one million and a half cubic feet of water every hour. We may well agree with the reflection of Pliny: "Certes, if a man would well and truly consider the abundance of water that is brought thereby, and how many places it serveth, as well public as private, in baths, stews, and fish-pools; for kitchens and other offices; for pipes and little riverets to water gardens, as well about the city as in manors and houses of pleasure in the fields, near unto the city: over and above, what a mighty way these waters be brought; the number of arches that of necessity must be built of purpose to convey them; the mountains that be pierced and mined through, with the valleys that are raised and made even with other ground, he will confess that there never was any design in the whole world enterprised or effected more admirable than this*."

* Holland's Pliny, xxxvi. 15.

The works of a provincial town were of course less admirable than those of the metropolis, both in size and design. It is evident, however, that Pompeii, in proportion to its size, must have been amply supplied with water. Leaden pipes, as we must conclude from the number of them found, were almost universally used to fit up the fountains, which have very little of ornament about them, and consist mostly of the head of a man or animal, from whose mouth a stream of water pours into a basin below. The section of one will give a sufficient notion of the construction of all.

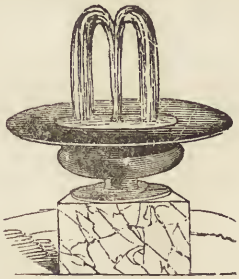


Section of one of the numerous Public Fountains discovered in the Streets of Pompeii.

a, *a*, is the feeding pipe; *b*, the basin which received the water, made of blocks of travertine cramped together with iron. The projections above and below the orifice of the pipe represent rudely the profile of

a faun's head, with long flowing mustaches, and ass's ears, through whose mouth the water issues. This fountain stands in front of the colonnade, or propylæum, which gives entrance to the triangular portico, and the Greek temple.

We have noticed in a former chapter that the ancients were acquainted with that hydrostatical law by which water flowing in a pipe ascends to the level of its source. It appears, further, that they were acquainted with that extension of the law, by which fluids may be made to ascend in a vertical jet to a height proportionate to the pressure which acts upon them. Several fountains, which appear to have been fitted up with jets d'eaux, have been found in the houses; and the question, if any doubts were entertained, appears to be decided by a picture found in Pompeii, representing a broad vase with a jet of water rising from the centre. In the original it is



Jet d'eau; from the arabesque paintings of Pompeii.

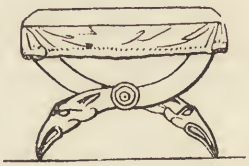
surrounded by a railing, which is omitted here. The back-ground is red; the railing and wall beneath it yellow; and the vase and pedestal rise out of a sheet of water. The picture has every appearance of representing the interior of an impluvium, guarded by a low open railing.

In page 131, vol. i., a view of one of the public fountains has been inserted, without description, which ought to have been reserved for this place. It stands *in biviis*, that is, at the point of division between two diverging streets. Behind it is a square building, called by Mazois its castellum, or reservoir. There is some difficulty, as it appears to us, in acceding to this, for there is a door in the shaded side of the building (scarcely visible in our engraving) the bottom of which is hardly as high as the orifice of the fountain itself. No head of water, therefore, could have been kept here, unless we suppose that there was an interior cistern, which this outer shell was merely intended to protect. It may have been meant for the reception of the *calices* of private pipes, such as we have above spoken of, which must of course have been accessible to the superintendent, or to protect some large cock, for opening or closing the main water-pipes, like that represented in vol. i. page 106. There is nothing at all remarkable in the fountain itself, which consists, as usual, of a pipe spouting into a square trough: the mask, if ever there were any, is gone.

The figures on the castellum are a painting, now almost effaced, representing a sacrifice to the Lares Compitales, the deities of the highways: beneath it is a small altar dedicated to them. These little gods were the sons of Lara, who was sent down to the infernal regions for having made too free a use of her tongue, and of Mercury, who was appointed her conductor. They loitered on the road, and Lara bore twins, who, as a natural consequence of the circumstances to which they owed their birth, and of their father's vocation, became the guardians of roads. Being only two at first, they multiplied with singular rapidity. Cross roads, ships, public buildings, were all placed under the superintendence of a peculiar tribe, and they obtained the names, marini, publici

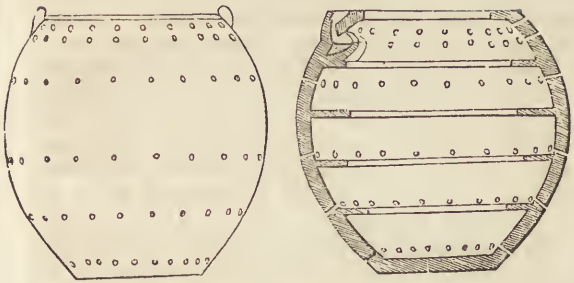
familiares, compitales, &c., according to the class of objects of which they severally took charge. Augustus re-established their worship after it had fallen into disuse, and ordered that twice a year their images should be crowned with flowers, and adorned with garlands, and fruits offered on their altars. The painting on the castellum represents this ceremony. Often they were represented under the form of serpents*; and the paintings which so frequently recur in Pompeii, of large serpents, usually in the act of tasting offerings placed on a low altar, and often with a projecting brick, or small shelf before them, to receive fruit, or a lighted lamp, are in honour of the Lares, and were supposed to sanctify the spot and secure it from pollution.

* Mercury himself presided over roads, whence he was called ὁδιος; and the remarkable statues terminating in a square trunk, erected as a sort of tutelary gods in the streets, which played so remarkable a part in the Peloponnesian war, were after him named Hermæ.



Curule Seat, discovered in Herculaneum.

Cover.



Bee-hives, made of bronze.

Chapter IV.

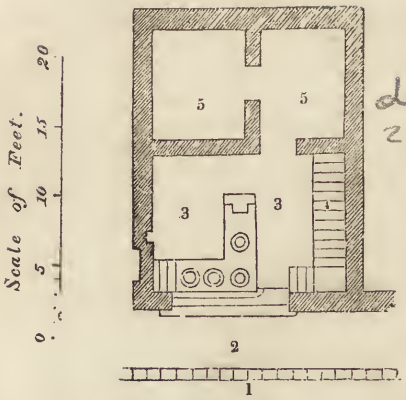
PRIVATE HOUSES.

We have stated in the first volume, that up to the last accounts we have obtained, there are excavated about eighty houses, together with a very large number of small shops. To notice all these houses, even if there were materials for it, would be wearisome in the extreme: we intend, therefore, merely to select a few of the most important, to be described at length, the arrangement of which may serve, with variations according to place and circumstances, as a type of the whole. Some, which offer no particularity in their construction, are remarkable for the beauty of their paintings, or other decorations; and, indeed, it is from the paintings on the walls that most of the houses have derived their names. Some again are designated from some accident, as the presence of a distinguished person at their excavation; for instance, that called

the House of the Emperor Joseph II. As it is the object of this work to convey a general notion of the remains of Pompeii, and to exhibit, as far as our materials will permit, the private life of the first century in all its degrees, we shall begin with one or two of the shops; which present great similarity in their arrangements, and indicate that the tribe of shopkeepers was very inferior in wealth and comfort to those of our own time and country. They are for the most part very small, and sometimes without any interior apartment on the ground floor. The upper floor must have comprised one or two sleeping-rooms; but there is, as we believe, no house in which the upper floor is in existence.

It is rare at Pompeii to see a whole house set apart for purposes of trade, a part being occupied by the shop itself, the rest furnishing a comfortable dwelling for the owner. The houses of the richer classes, instead of presenting a handsome elevation to the street, were usually surrounded by shops, which they let out to hire, of that mean, or at least uncomfortable sort, which we have already described. They furnished a very considerable source of revenue. Cicero, in a letter to Atticus, speaks of the ruinous state into which some of his shops had fallen, "insomuch that not only the men, but the mice had quitted them," and hints at the gain which he hoped to derive from this seemingly untoward circumstance*; and one Julia Felix possessed nine hundred, as we learn from an inscription in Pompeii. We give here the ground-plan of a shop, together with a view of the interior, as it has been restored, somewhat fancifully, or at least without very sure data, by Mazois. 1. Curb-stone, which is pierced with several holes, perhaps to attach beasts of burden. 2. The footpath. 3. The shop. The whole front was entirely

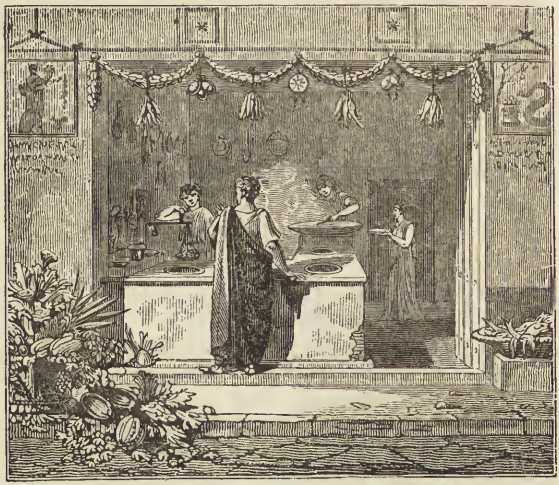
* Lib. xiv. 9.



Ground-plan of a Shop.

open, excepting in so far as it is occupied by a broad counter of masonry, into which are built four large jars of baked earth, their tops even with the surface of the counter. Behind are two small rooms, 5, 5, containing nothing of importance. The traces of a staircase, 4, indicate that there was an upper floor. At night the whole front was closed by shutters, sliding in grooves cut in the lintel and basement wall before the counter, and by the door, which in the view is thrown far back, so as to be hardly visible. There is an oven at the end of the counter farthest from the street, and three steps on the left side, which in the view have been presumed to support different sorts of vessels or measures for liquids. From these indications it is supposed to have been a cook's shop; for the sale, perhaps, both of undressed and dressed provisions, as is indicated in the view. The oven probably served to prepare, and keep constantly hot, some popular dishes for the service of any chance customer: the jars might hold oil, olives, or the fish-

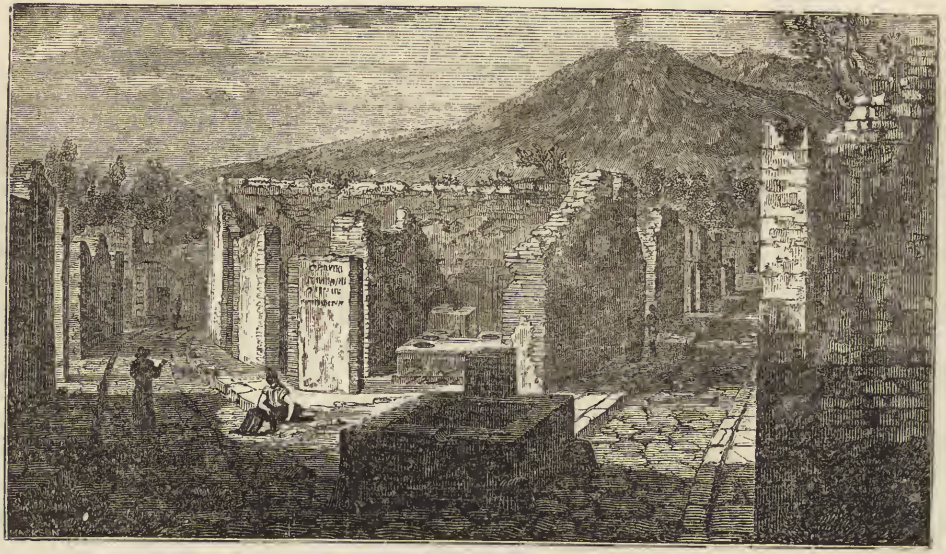
pickle called *garum*, an article of the highest importance in a Roman kitchen, for the manufacture of which Pompeii was celebrated *. Fixed vessels appear



View of a Cook's Shop restored.

inconvenient for such uses on account of the difficulty of cleaning them out; but the practice, it is said, continues to this day at Rome, where the small shop-

* It was made of the entrails of fish macerated in brine. That made from the fish called scomber was the best. This word is sometimes translated a herring; but the best authorities render it a mackerel. It was caught, according to Pliny, in the straits of Gibraltar, entering from the ocean, and was used for no purpose but to make garum. The best was called garum sociorum, a term of which we have seen no satisfactory explanation, and sold for 1000 sesterces for two congii, about £4 a gallon. An inferior kind, made from the anchovy (aphya), was called alec, a name also given to the dregs of garum. "No liquid, except unguents," Pliny says, "fetched a higher price."—Hist. Nat. xxxi. 43.



Street view near the Baths.

keepers keep their oil in similar jars, fixed in a counter of masonry*. All the ornaments in the view are copied from Pompeii.

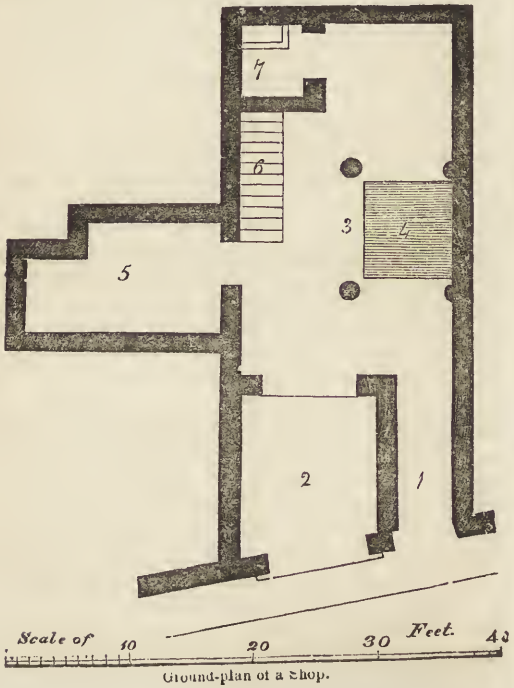
In front of the shop are three stepping-stones, to enable persons to cross the road without wetting their feet in bad weather. The shop stands opposite the passage which leads behind the small theatre to the Soldier's Quarters, or Forum Nundinarium; no bad place for a cook's shop, to whichever purpose the square, thus doubly named, was applied. In the large map the counter will be seen to be laid down; but the ground-plan of the whole is not so perfectly made out as it has been by Mazois.

In conjunction with a street view, we give the view of another shop, which has also a counter containing jars for the reception of some liquid commodity. By some it is called a Thermopolium, or shop for the sale of hot drinks, such as we have described a machine for making, in vol. i. p. 126. Others call it an oil-shop. In front is a fountain. It is situated at the angle of the street immediately adjoining to the house of Pansa, and, as may be seen by referring to the map, appears to be of greater extent, and to contain more conveniences than is usual in establishments of this sort. The left-hand street leads to the gate of Herculaneum: the right, skirting Pansa's house, is terminated by the city walls. Tracks of wheels are very visible on the pavement. The interior was gaily painted in blue panels and red borders, as we learn from the coloured view in Mr. Donaldson's Pompeii, from which this is taken. The counter is faced and covered with marble. Numerous thermopolia have been discovered in Pompeii, many of them identified, or supposed to be identified, by the stains left upon the counters by wet glasses.

The following engraving is the ground-plan of

* Mazois, p. 44.

another shop, affording much more accommodation, and, therefore, probably occupied by a more wealthy tradesman. 1. Entrance. 2. Shop. 3. Covered court, which, in a house of more pretension, would be called an atrium. It is pseudotetrastyle, the roof being supported by four pillars, two of which are engaged in the wall. 4. Impluvium. 5. This room probably was the owner's bed-chamber. 6. Staircase leading to one small room over the kitchen, 7. Part of the wall of the small upper chamber still remains. The columns

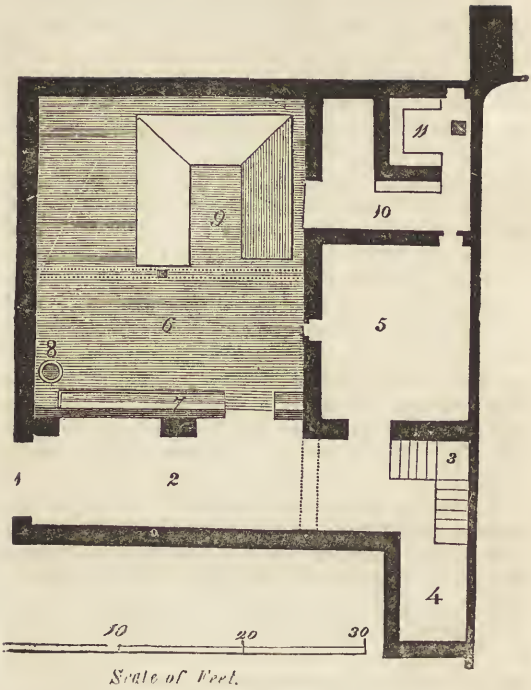


Ground-plan of a Shop.

are perfect, and are painted red for the lower third of their height: the rest is white. It would be easy to multiply examples, but those already given are enough to convey a general notion of this class of houses: and there is little or nothing interesting in their details.

We regret very much that the nature of the remains furnishes so little information with respect to the course of trade. Two remarkable buildings have been found, which will be described by themselves, and at length: one a bake-house; the other an establishment for fulling and dying cloth, of which we may conjecture that a considerable manufacture was here carried on, from the ample accommodation provided for the dealers in that article, in the building called the Chalcidicum of Eumachia. With these exceptions, and with one or two brief notices of articles found in different quarters, we can give no farther information connected with the trade of the place.

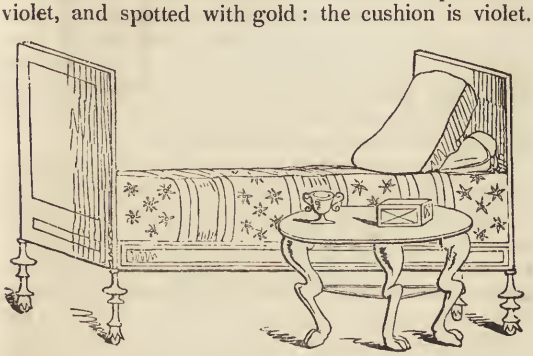
Our next plan is that of a small house; yet one superior to the last, both in accommodation and in the rank of its possessor. It was not inhabited by a shopkeeper, for there is no shop; but its limited extent shows that the occupier was a person of narrow income, probably either exercising some profession, or living on a small independent property. Small as it is, it approaches more nearly in character to the superior class of houses than any yet described. 1. Entrance. 2. Passage. 3. Staircase leading to a small room, probably the master's bed-chamber, and to a terrace extending over the length of the passage. 4. Small room for a servant. 5. Large room, perhaps serving at once for a kitchen and winter eating-room. Or the kitchen may be supposed to have been placed in the space 10, since the humble suppers of persons in this rank of life required no extensive preparation. 6. Court, or garden, half



Ground-plan of a small House.

covered with a trellis, as is evident from the holes which received the ends of the beams. It was meant to shade a stone triclinium, 9, (for the couches themselves, as well as the room which contained them, were so named,) which still exists. 7. Canal to receive the rain-water, and conduct it into a cistern, from which it was drawn for household uses through a well-hole, 8. Cisterns of this sort were very carefully made. The walls were lined with a strong

cement, made of five parts of sharp sand and two of quick-lime, mixed with flints; the bottom being paved with the same, and the whole well beaten with an iron rammer. If it was wished to have the water perfectly pure, they did not content themselves with a single cistern, but made two or three at different levels, so that the water successively deposited the grosser and the lighter impurities with which it might be charged. Cistern water, when drunk, was usually boiled, to free it from any impure matters or smell which it might have contracted in the reservoir. It was not in high esteem, and was considered to make the voice of those who drank it hoarse and disagreeable. Such is the abundance of fountains in Pompeii, that it probably was little used except for household purposes. 11. Is a *lararium*, or domestic chapel, of very small dimensions, with a bench running round two sides of it. In the centre is a small altar, placed before a niche, ornamented with the painting of some goddess holding a cornucopia. She is reposing on a couch, closely resembling a modern French bed. The mattress is white, striped with violet, and spotted with gold: the cushion is violet.



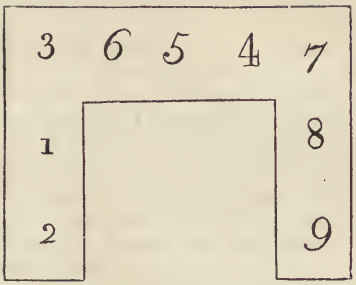
Bed and Table; from a painting.

The tunic of the goddess is blue: the bed, the table, and the cornucopia, gold.

This house stands just by the gate of Herculaneum, adjoining the broad flight of steps which leads up to the ramparts. It will be easily identified by its triclinium, on the large map of Pompeii in the Atlas published by the Society for the Diffusion of Useful Knowledge, to which we shall refer in future, to indicate the position of particular houses. Bonucci supposes that it belonged to the officer appointed to take charge of the gate and walls.

We may take this opportunity to describe the nature and arrangement of the triclinium, of which such frequent mention has been made. In the earlier times of Rome men sat at table: the habit of reclining was introduced from Carthage after the Punic wars. At first these beds were clumsy in form, and covered with mattresses stuffed with rushes or straw. Hair and wool mattresses were introduced from Gaul at a later period, and were soon followed by cushions stuffed with feathers. At first these tricliniary beds were small, low, and round, and made of wood: afterwards, in the time of Augustus, square and highly ornamented couches came into fashion In the reign of Tiberius they began to be veneered with costly woods or tortoiseshell; and were covered with valuable embroideries, the richest of which came from Babylon, and cost incredible sums.

Each couch contained three persons, and, properly, he whole arrangement consisted of three couches, so that the number at table did not exceed the number of the Muses; and each person had his seat according to his rank and dignity. The places were thus appropriated:—1. The host. 2. His wife. 3. Guest. 4. Consular place, or place of honour. This was the most convenient situation at table, because he who occupied it, resting on his left arm, could easily with



Plan of a Triclinium, showing the disposition of the guests.

his right reach any part of the table without inconvenience to his neighbours. It was therefore set apart for the person of highest rank. 5, 6, 7, 8, 9. Other guests. We may here introduce a picture of a domestic supper-party. The young man reclining on the

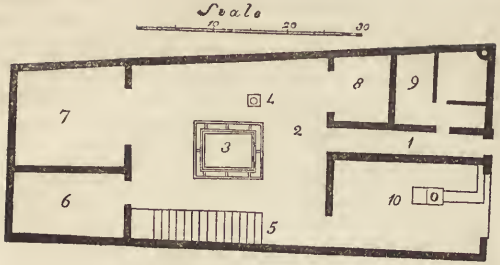
Picture representing a domestic Supper-party.

couch is drinking from a horn pierced at the smaller end, so as to allow the wine to flow in a thin stream into his mouth. The female seated beside him stretches out her hand to a servant, to receive what appears to be her *myrotheca*, or box of perfumes. The table and the ground are strewed with flowers.

The entertainment itself usually comprised three services; the first consisting of fresh eggs, olives, oysters, salad, and other light delicacies; the second of made dishes, fish, and roast meats; the third of pastry, confectionary, and fruits. A remarkable painting, discovered at Pompeii, gives a curious idea of a complete feast. It represents a table set out with every requisite for a grand dinner. In the centre is a large dish, in which four peacocks are placed, one at each corner, forming a magnificent dome with their tails. All round are lobsters; one holding in his claws a blue egg; a second an oyster; a third a stuffed rat; a fourth a little basket-full of grasshoppers. Four dishes of fish decorate the bottom, above which are several partridges, and hares, and squirrels, each holding its head between its paws. The whole is surrounded by something resembling a German sausage; then comes a row of yolks of eggs; then a row of peaches, small melons, and cherries; and lastly, a row of vegetables of different sorts. The whole is covered with a sort of green coloured sauce*.

Another house, also of the minor class, yet superior to any hitherto described, is recommended to our notice by the beauty of the paintings found. That the proprietor was not rich is evident from its limited extent and accommodation; yet he had some small property, as we may infer from the shop communicating with the house, in which were sold such articles of agricultural produce as were not required for the use of the family. 1. Prothyrum. 2. Atrium *displuviatum*, a rare instance of this method of building

* Donaldson



Ground-plan of a small House.

That the apartment in question belonged to this class of atria is proved by holes in the outer wall, in which struts to support the projecting eaves were fixed; and also by the impluvium, 3, which has no issue to carry off the water, being merely intended to receive the small quantity of rain which fell through the aperture of the compluvium. And, not being exposed to the heavy drippings of the roof, the low wall round the impluvium is hollowed into little compartments, to be filled with earth and planted with flowers. 4. Well-hole communicating with a cistern under ground. 5. Stair. 6, 7. Apartments carefully decorated, but with nothing to fix their destination to any particular purpose. Probably the larger served as a triclinium. 8. Room, probably of the *atriensis*, the slave who had charge of the house. 9. Kitchen. 10. Shop.

This house was formerly decorated with paintings taken from the Odyssey, and from the elegant fictions of Grecian mythology. When Mazois visited it in 1812, two paintings in the atrium were still in existence, though in a very perishable state. Shortly after he had copied them they fell, owing to the plaster detaching itself from the wall. One of them is taken from the Odyssey, and represents Ulysses and Circe, at the moment when the hero, having drank

the charmed cup with impunity, by virtue of the antidote given him by Mercury, draws his sword and advances to avenge his companions*. The goddess, terrified, makes her submission at once, as described by Homer, while her two attendants fly in alarm

Painting representing Circe and Ulysses.

yet one of them, with a natural curiosity, cannot resist the temptation to look back, and observe the termination of so unexpected a scene. Circe uses the very gesture of supplication so constantly described by Homer and the tragedians, as she sinks on her own knees, extending one hand to clasp the knees of Ulysses, with the other endeavouring to touch his beard†. This picture is remarkable, as teaching us

* "'Hence, seek the sty—there wallow with thy friends.'
She spake. I drawing from beside my thigh
My faulchion keen, with death-denouncing looks
Rushed on her; she with a shrill scream of fear
Ran under my raised arm, seized fast my knees,
And in winged accents plaintive thus began:
'Say, who art thou,' &c."—Cowper's Odyss. x. 320.

† She sat before him, clasped with her left hand
His knees; her right beneath his chin she placed,
And thus the king, Saturnian Jove, implored.—Il. i. 500

the origin of that ugly and unmeaning glory by which the heads of saints are often surrounded. The Italians borrowed it from the Greek artists of the lower empire, in whose paintings it generally has the appearance, as we believe, of a solid plate of gold. The glory round Circe's head has the same character, the outer limb or circle being strongly defined, not shaded off, and dividing into rays, as we usually see it in the Italian school. This glory was called nimbus *, or aureola, and is defined by Servius to be "the luminous fluid which encircles the heads of the gods." It belongs with peculiar propriety to Circe, as the daughter of the sun. The emperors, with their usual modesty, assumed it as the mark of their divinity; and, under this respectable patronage, it passed, like many other Pagan superstitions and customs, into the use of the church.

The other picture represents Achilles at Scyros, where Thetis had hidden him among the daughters of Lycomedes, to prevent his engaging in the Tro-

*Hence we may collect the true meaning of nimbus in the line—

————Summas arces Tritonia Pallas
Insedit, *nimbo* effulgens, et Gorgone sæva.—Æn. xi. 615.

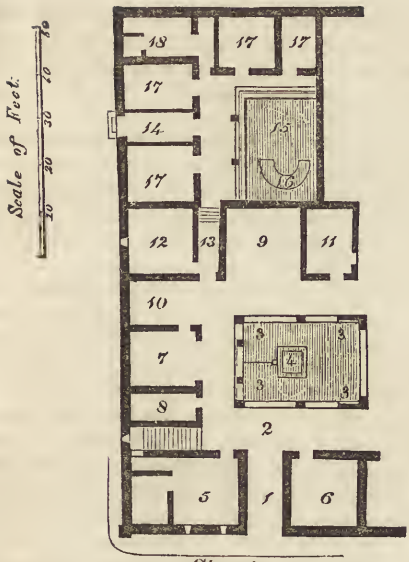
Mazois continues, that sculptors, not having the resources of colour, and of light and shade, placed a solid disc about the heads of their statues to represent the nimbus, and that this was the μηνίσκος, spoken of by Aristophanes, Aves, v. 1114, ed. Brunck.

ἢν δὲ μὴ κρίνητε, χαλκέυεσθε μηνίσκους φορεῖν,
ὥσπερ ἀνδριάντες· ὡς ὑμῶν ὃς ἂν μὴ μήνην ἔχῃ,
ὅταν ἔχητε χλανίδα λευκὴν, τότε μάλισθ' οὕτω δίκην
δώσειθ' ἡμῖν, πᾶσι τοῖς ὄρνισι κατατιλώμενοι.

The explanation is plausible, and it seems more probable that the μηνίσκος was used for this purpose, than that it was merely to protect the statue against the ill manners alluded to in the text, as the Scholiast says. But we are not aware that there is any positive evidence in its favour, or that any statues with the μηνίσκος have been found, though the aureola has frequently been observed on bas-reliefs, representing Apollo or Diana.—See Antiquités d'Herculanum, vol. ii. p. 35.

ian war. Ulysses discovered him by bringing for sale arms mixed with female trinkets, in the character of a merchant. The story is well known. The painting represents the moment when the young hero is seizing the arms. Deidamia seems not to know what to make of the matter, and tries to hold him back, while Ulysses is seen behind with his finger on his lips, closely observing all that passes.

We will now take a house of a better class, yet still intermediate between those which we have been describing and the houses of the first class in Pompeii; and there is none which will suit our purpose better than the Casa Carolina, as it is called, the House of Queen Caroline, so named because it was excavated in her presence. It will be found in the map, marked 49, in the more southerly of the two routes which lead from the Forum to the quarter of the Theatres. 1. Vestibule. 2. Corinthian atrium, a species of atrium of rare occurrence in Pompeii. The roof is supported by square pillars, painted with foliage, as if in imitation of climbing plants, placed upon a pluteum, or dwarf wall, which surrounds the impluvium, or court rather, for there was a small basin in the centre for the reception of rain-water, which was further supplied by a fountain. 5. Kitchen, lighted by windows to the street. 6, 7, 8, 12. Rooms for various purposes surrounding the atrium. Opposite to the prothyrum is the tablinum, 9, entirely open to the atrium as Vitruvius describes, but closed at the other end, which is not usual. 10. Ala, richly decorated with tasteful paintings, which, when Mazois wrote, were in perfect preservation. 11. Lararium, decorated as richly as the ala, and in the same taste. 13. Passage to another division of the house, which contains all the parts necessary for a small but separate establishment, and could have been made such by merely closing up the door of communication.



Plan of the House of Queen Caroline.

It has, 14, its own entry; a court, 15; a kitchen, 18; and four rooms marked 17, for the various uses of the family. In the centre of the court, where we see the places of two pillars, destined apparently to support a trellis, like that described in the former part of this chapter, there is a circular triclinium, if the expression is allowable, of masonry. This was properly called *stibadium* *, as we learn, from Servius's definition of that word, that it is "a semicircular bed suitable to a round table, which the Romans used instead of three beds, after tables made of citron wood

* The diminutive of στιβὰς, a bed, from στείβω, to tread; properly a bed of leaves and herbs.

came into general use*." This sort of table was also called sigma, from its likeness to the Greek letter, as we learn from Martial, who also tells us how many persons it was meant to hold.

Accipe lunata scriptum testudine sigma.
Octo capit; veniat quisquis amicus erit.—xiv. 87.

In another epigram he speaks of seven, as the number which his sigma would hold. In the centre stood a round table on one foot, called thence *monopodium*. Several marble tables of this sort have been found during the course of the excavations.

The paintings found here, described by Mazois as being in good preservation, have been so often wetted to refresh the colours for the gratification of visitors, that very few traces of them now remain. Two of them are engraved in Sir W. Gell's Pompeii. The subject of one is doubtful; it has been explained to be Diana and Endymion, or Venus and Adonis: the latter seems to be the most probable. It contains only three figures: a youth sitting down, whose head is encircled with rays of light, holding two spears; a female figure of great beauty approaching him; and between them Hymen, with his torch and a palm-branch. The female is rather scantily dressed, but richly ornamented with ear-rings, necklace, armlets, and bracelets. The other picture represents Perseus and Andromeda, after the hero has slain the monster. He holds behind him something like a skull, which is probably intended for Medusa's head, and his double-pointed sword, a very inconvenient looking weapon, lies beside him on the ground. Andromeda is in full costume, and wears a white tunic with a blue peplum, or large wrapper. The ancient painters seem to have had no very wide choice of subjects. Almost all their serious compositions are mythological: and the desertion of Ariadne and the deliverance of An-

* Serv. ap. Æn. i. 702.

dromeda recur so frequently at Pompeii that we may conclude these stories enjoyed a very extensive popularity. They were indeed well suited to that display of the human figure, in which the ancients took so much delight. In a neighbouring house is a beautiful painting of Venus and Adonis. His dogs lie at his feet, and a cupid, armed with two spears, stands beside him, bewailing the untimely fate of the young hunter. In the same house are several tasteful decorations, and among them marine horses engaged in a variety of gambols*.

Mercury, from a painting.

* Gell.

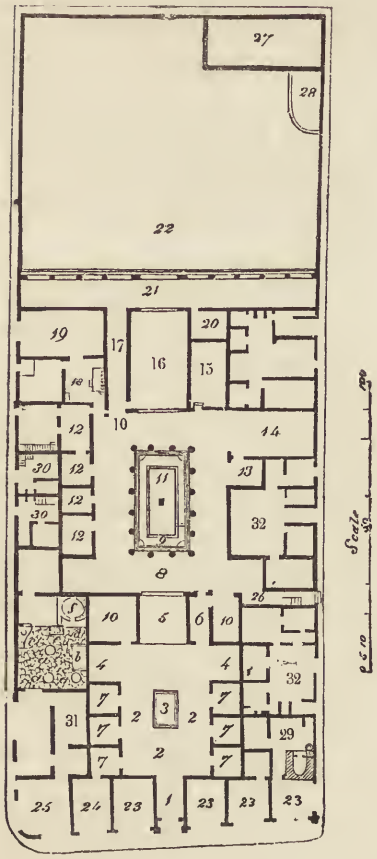
Dancing Faun.

Chapter V.

HOUSES OF PANSA AND SALLUST.

The house which we are now about to describe is, in respect of regularity of plan and extent, the most remarkable contained within the walls. It was evidently the residence of one of the chief men of Pompeii, and from the words PANSAM. ÆD. painted in red near the principal entrance, has been usually denominated the House of Pansa. It is well observed, however, by Mazois, that the name being in the accusative, this is evidently one of the laudatory inscriptions in honour of an ædile, or some other high officer, common in Pompeii; and that though the ædile Pansa is as likely to have lived here as any other person, there is no dependance on the correctness of the name thus given. We shall continue, however, for the sake of clearness, to use the name under which it is generally known. Several inscriptions bearing the name of Cuspius Pansa, ædile, have been found.

By reference to the map, in which it is marked 24, the reader will see that it occupies an entire insula, that is, it is completely surrounded by streets, in the centre of the town, in one of the best situations, close to the baths, and near the Forum. Including the garden,



Plan of the House of Pansa.

which occupies a third of the whole length, the area on which it stands is about three hundred feet by one hundred: part of this, however, as is usual, is occupied by shops belonging to the owner, and let out by him.

1. Prothyrum, paved with mosaic. 2. Tuscan atrium. 3. Impluvium. 4. Ala. 5. Open tablinum, paved with mosaic, serving as a passage to the peristyle, 8. There is also, however, a passage (fauces), 6, beside it; and though the tablinum was left open for the sake of the effect produced by thus making the whole length of the house visible at once, it was probably closed by a bronze or wooden railing, so as only to allow the master of the house, or the family, to pass through it. 7. The apartments on each side of the atrium, probably, were meant for the reception of guests, entitled to claim hospitality, who came to the house of Pansa when pleasure or business brought them to Pompeii. We have already stated, that when there was no hospitium, or separate building for the reception of such persons, it was customary to lodge them in the atrium, or public part of the house. The larger rooms, beside the tablinum marked 7, might serve for winter reception-rooms for clients, winter triclinia, or many other purposes, all equally probable and equally uncertain. 9. Open court. 10. Private entrance to the peristyle*. 11. Basin. 12. Bed-chambers. The centre one seems to have been a procæton, or ante-room, since it communicates with the one beyond it. 13. Is called by Donaldson the library; by Mazois, a pantry, or room to arrange the dishes before they were introduced into 14, the triclinium. 15. Winter œcus, or triclinium; Donaldson calls this room the lararium. 16. Large summer œcus. We may call this a cyzi-

* The use of such a passage to a great man is obvious:—

——— Rebus omissis
Atria servantem postico falle clientem.—Hor. Ep. i. v. 30

cene œcus, or hall, since it exactly corresponds with the definition of this sort of apartment given in p. 17, in its spaciousness, its northern aspect, and its large opening to the garden. 17. Fauces leading from the peristyle to the garden, to avoid making a passage room of the œcus. 18. Kitchen. 19. Servants' hall, with a back door to the street. 20. Cabinet, looking to the garden. 21. Portico of two stories; a clear indication that this house had at least one upper floor. The staircase, however, has so entirely perished that its site is unknown, although there is some indication of one in the passage (26). 22. Garden: in one corner, 27, is a reservoir supplying a tank, 28.

Hitherto we have been exclusively concerned with the private house of Pansa: but the insula contains a good deal, which was not in his own occupation, and which indeed, we may conjecture, produced him a handsome rental. 23. Four shops, let out to tenants. 24. Shop belonging to the house, intended for the sale of the spare agricultural produce of the owner's estates. A slave named *dispensator* had the charge of it. The produce of the farms of the modern Italian nobles is still vended in the same way, in a small room on the ground-floor of their palaces. 25, 29. Two baking establishments. 23. Baker's shop. 26. Entrance to the peristyle from the side street. On the pier, between the two doors, is a painting representing one of the guardian serpents, of which we shall speak fully in describing the house of Sallust, by the side of which is a projecting brick, to receive a lamp lighted in honour of the Dii Custodes. This painting, from its situation, can only be seen by persons within the house; but, on the opposite wall, there is a cross worked in bas-relief, upon a panel of white stucco, in such a way as to be visible to all passers. On this symbol, Mazois has founded a conjecture that the owner of the shop may have been a Christian.

His words are to the following purport: "Though the first Christians have represented this symbol of Christianity under the form of a Greek, or equibrachial cross, and the limbs of this cross are of unequal length, I cannot bring myself to see merely some unknown instrument in it, as many persons have done, to whom I have shown this drawing of it. In truth, it is difficult not to recognize it in the Latin cross, which would be nothing extraordinary, since Pompeii was not destroyed till the first year of the reign of Titus. But if it be a cross, how can we explain the juxtaposition, the mixture of this symbol of a new and pure religion with the images and practices of one of the most absurd superstitions of antiquity? It is hard to conceive that the same man could at once bow before the cross of Christ, and pay homage to Janus, Ferculus, Limentinus, Cardia, the deities of the thresholds and the hinges of doors; still more that he should adore it in combination with that emblem of an incomprehensible worship, which is close at hand*. Perhaps at this time the cross was a mysterious hieroglyphic of meaning unknown, except to those who had embraced the Christian faith; which, placed here among the symbols of paganism as if in testimony of gratitude, informed the faithful that the truth had here found an asylum with a poor man, under the safeguard of all the popular superstitions †." On the probability of this conjecture we shall offer no opinion, leaving it to the decision of those who are best acquainted with the minutiæ of religious history. If admitted, it would carry the use of the cross to an earlier period than any, we believe, to which it has yet been traced.

The ground-plan will indicate the disposition of the rest of the bakery. In the centre of the large apart-

* Above the aperture of the oven in bas-relief: below are the words, "Hic habitat felicitas."

† Maz. part ii. p. 84.

ment, 28, are three mills, *a*, *a*, *a*, and near them, a large table, *d*. Flanking the entrance to the oven are three large vases, *e*, and in the left-hand corner is a kneading-trough, *c*, with two coppers placed over furnaces. The apartment, 31, from its communication both with the shop and the bakery, was probably used as a store-room.

View of the Entrance to the House of Pansa.

The two compartments marked 30 are houses of a very mean class, having formerly an upper story. Behind the last of them is a court, which gives light to one of the chambers of Pansa's house. On the other side of the island are two houses (32), small, but of much more respectable extent and accommodation, which probably were also meant to be let. Or we might conjecture that one or both served as hospitia.

Our view of this house is taken from a front of the doorway. It offers to the eye, successively, the doorway, the prothyrum, the atrium, with its impluvium, the Ionic peristyle, and the garden wall, with Vesuvius in the distance. The entrance is decorated with two pilasters of the Corinthian order. Besides the outer door, there was another at the end of the prothyrum, to secure the atrium against too early intrusion. The latter apartment was paved with marble, with a gentle inclination towards the impluvium. Through the tablinum the peristyle is seen, with two of its Ionic capitals still remaining. The columns are sixteen in number, fluted, except for about one-third of their height from the bottom. They are made of a volcanic stone, and, with their capitals, are of good execution. But at some period subsequent to the erection of the house, probably after the earthquake, A. D. 63, they have been covered with a hard stucco, and large leaves of the same material set under the volutes, so as to transform them into a sort of pseudo-Corinthian, or Composite order. It is not impossible that the exclusively Italian order, which we call Composite, may have originated in a similar caprice. Of the disposition of the garden, which occupied the open part of the peristyle, we have little to say. Probably it was planted with choice flowers. Slabs of marble were placed at the angles to receive the drippings of the roof, which were conducted by metal conduits into the central basin, which is about six feet in depth,

and was painted green. In the centre of it there stood a jet d'eau, as there are indications enough to prove*. This apartment, if such it may be called, was unusually spacious, measuring about sixty-five feet by fifty. The height of the columns was equal to the width of the colonnade, about sixteen feet. Their unfluted part is painted yellow, the rest is coated with white stucco. The floor is elevated two steps above the level of the tablinum.

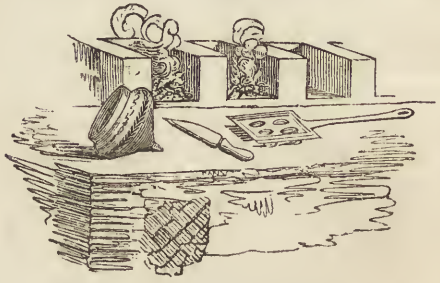
A curious religious painting was found in the kitchen, representing the worship offered to the Lares, under whose protection and custody the provisions, and all the cooking utensils, were placed.

A religious Painting in the Kitchen of the House of Pansa.

In the centre is a sacrifice in honour of those deities, who are represented below in the usual form of two huge serpents brooding over an altar. There is something remarkable in the upper figures, of which Mazois, from whom our engraving is copied, has given no explanation The female figure in the centre

* Donaldson.

holds a cornucopia; and each of the male figures holds a small vase in the hand nearer to the altar, and a horn in the other. All the faces, in his engraving, are quite black, and the heads of the male figures are surrounded with something resembling a glory. Their dress in general, and especially their boots, which are just like the Hungarian boots now worn on the stage, appear different from anything which is to be met with elsewhere. Are these figures meant for the Lares themselves? On each side are represented different sorts of eatables. On the left a bunch of small birds, a string of fish, a boar with a girth about his body, and a magnificently curling tail, and a few loaves, or cakes rather, the precise pattern of some which have been found in Pompeii: on the right, an eel spitted on a wire, a ham, a boar's head, and a joint of meat, which, as pig-meat seems to have been in request here, we may conjecture to be a loin of pork; at least it is as like that as anything else. It is suspended by a reed, as is still done at Rome. The execution of this painting is coarse and careless in the extreme, yet there is a spirit and freedom of touch which has hit off the character of the objects represented, and forbids us to impute the negligence which is displayed to incapacity. Another object of



Stove in the Kitchen of the House of Pansa.

interest in the kitchen is a stove for stews and similar preparations, very much like those charcoal stoves which are seen in extensive kitchens in the present day. Before it lie a knife, a strainer, and a strange-looking sort of a frying-pan, with four spherical cavities, as if it were meant to cook eggs. A similar one, containing twenty-nine egg-holes, has been found; which is circular, about fifteen inches in diameter, and without a handle. Another article of kitchen furniture is a sort of flat ladle pierced with holes, said to belong to

A flat Ladle called Trua.

the class called *trua*. It was meant apparently to stir up vegetables, &c. while boiling, and to strain off the water from them.

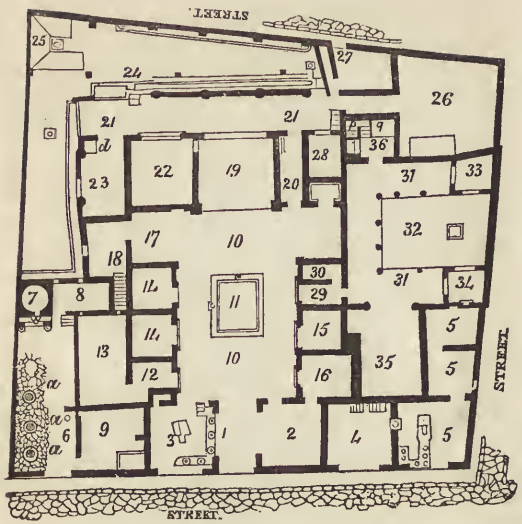
This house has been long excavated; and perhaps that is the reason that, considering its extent and splendour, the notices of it are particularly meagre. Of the decorations we have been able to procure no detailed accounts, though several paintings are said to have been found in it, and among them, one of Danae amid the golden shower, deserving of notice. Several skeletons, some of them recognized for females by their gold ear-rings, some vessels of silver, one of them a vase beautifully carved with bas-reliefs, others of bronze, glass, and terra-cotta, have been found in the island. Of the garden little can be said, for little is known. According to the best indications which Mazois could observe, it consisted of a number of straight parallel beds, divided by narrow paths which gave access to them, for horticultural purposes, but with no walk for air and exercise, except the portico which adjoins the house.

To give a better notion of the appearance and splendour of a Roman house, we conclude our account with a view of the interior, as it has been restored by the taste and learning of Mr. Gandy Dering in the first volume of 'Pompeiana,' by whose permission a copy of the plate is here inserted. The view is taken from the atrium, looking through the tablinum and peristyle, to the garden. The decorations are taken from indications still existing, which point out what had formerly been here, or from specimens preserved in other parts of Pompeii. The figures of the Muses are taken from paintings found on the walls of a house; the candelabra, tripods, &c. from articles preserved in the Neapolitan Museum. The doors on each side of the atrium gave access to the apartments marked 7. Beyond them on each side are the alæ, and in the centre the tablinum, all closed, or capable of being closed, by *parapetasmata*, or curtains: for the use of doors for these large openings does not appear to have been general.

Inferior to the house of Pansa, and to some others in size, but second to none in elegance of decoration and in the interest which it excites, is a house in the street leading from the gate of Herculaneum to the Forum, called by some the House of Actæon, from a painting found in it; by others, the House of Caius Sallustius. It is remarkable that the architects of Pompeii seem to have been careless for the most part whether they built on a regular or an irregular area. The practice of surrounding the owner's abode with shops, enabled them to turn to advantage the sides and corners of any piece of ground, however misshapen. Thus in the plan before us the apartments of the dwelling-house are almost all well shaped, and rectangular, though not one of the four angles of the area is a right angle.

1. Prothyrum. 2. Large hall, serving as a vesti-

Atrium of the House of Pansa.



Ground-plan of the House of Sallust.

bule, as is pretty obvious from its arrangement. In the comparatively humble edifices of Pompeii, the reader will not, of course, expect to find that splendid provision for the convenient reception of a crowd of importunate suitors, which we have described in speaking of the palaces of Rome; still it is interesting to trace the same disposition of apartments on a smaller scale, especially as this throws some light upon the contested question of the Greek or Roman origin of the private houses. There are four doors; one opening to the prothyrum, another to the street, —a large opening, closed, according to Mazois, with *quadrivalve* doors, or doors folding back upon themselves, like window-shutters. Of the other two, both

communicate with the atrium, one directly, the other through an intermediate room, 16, probably the *cella ostiarii*, the porter's closet; so that at night, when the doors of the atrium were closed, no one could enter without his knowledge. 3. Shop communicating with the house for the sale of the produce of the proprietor's estates. Jars, like those before described, are seen set in the counter, probably to receive his oil or olives. 4. Shop. 5. Shop called a Thermopolium, with two rooms backwards. Between 4 and 5, in the party-wall, is the opening of a cistern, common to both. 6. Bakehouse. There were rooms over it, as is proved by a staircase. The four first steps, steep and inconvenient, were of stone, and consequently still remain. The sites of three mills *a*, *a*, *a*, are laid down. 7. Oven. 8, 9. Rooms belonging to the bakehouse. 10. Tuscan atrium. 11. Marble impluvium. 12. Ante-chamber of a large œcus, or hall, 13, which perhaps was the winter triclinium. This conjecture is founded partly on its neighbourhood to the oven, which would keep it warm and dry, and in a comfortable state for winter use; partly from its size and shape. The length is about twenty-four feet, the breadth twelve, which exactly agrees with the directions of Vitruvius, that the length of a triclinium should be double its breadth. A farther reason for thus appropriating it may be found in its central situation, which is such that it must have been very ill lighted, if lighted at all. It was probably, therefore, intended chiefly for evening use. 14, 15. Rooms probably for the reception of strangers, which, where there was no hospitium, generally were placed round the atrium. The walls of 15 are preserved up to the cornice, and are elegantly stuccoed and painted. 17. Alæ. That on the right opens into a cabinet, probably that of the *atriensis*. To correspond with the doorway, there was in the other ala a false doorway, which served as a lararium, as the

View of the Entrance to the House of Sallust.

paintings which were found in it prove. 18. Open room and staircase leading to a winter apartment placed above the oven. 19. Tablinum. 20. Fauces. 21. Portico. 22. Summer triclinium. 23. Cabinet. 24. Garden, or xystus. 25. Triclinium in the open air, covered by a trellis. 26. Kitchen. 27. Back entrance. 28. Chamber. 29. Entrance to venereum. 30. Lodge for a slave whose duty was to keep the door and prevent intrusion. 31, 32. Portico and court of the venereum. 33, 34. Cabinets opening from the portico. 35. Triclinium. 36. Open space containing a stove, and staircase to the terrace above the portico.

Our general view of this house is taken from the street in front, and runs completely through to the garden wall. One of the pilasters which flank the doorway has its capital still in good preservation. It is cut out of grey lava, and represents a Silenus and Faun side by side, each holding one end of an empty leather bottle, thrown over their shoulders. Ornaments of this character, which can be comprehended under none of the orders of architecture, are common in Pompeii, and far from unpleasing in their effect, however contrary to established principles. On the right is the large opening into the vestibule. In the centre of the view is the atrium, easily recognized by the impluvium, and beyond it through the tablinum are seen the pillars of the portico. Beyond the impluvium, is the place of a small altar for the worship of the Lares. A bronze hind, through the mouth of which a stream of water flowed, formerly stood in the centre of the basin. It bore a figure of Hercules upon its back. The walls of the atrium and tablinum are curiously stuccoed, in large raised panels, with deep channels between them, the panels being painted of different colours, strongly contrasted with each other. We find among them different shades of the same colour, several reds for instance, as sinopis, cinnabar, and others.

This sort of decoration has caused some persons to call this the house of a colour-seller; a conjecture entirely at variance with the luxury and elegance which reign in it. The floor was of red cement, with bits of white marble imbedded in it.

The altar in the atrium, and the little oratory in the left-hand ala, belong to the worship of the Lares *domestici* or *familiares;* as is indicated by the paintings found in the false doorway. They consist of a serpent below, and a group of four figures above, employed in celebrating a sacrifice to these gods. In the centre is a tripod, into which a priest, his head covered, is pouring the contents of a patera. On each side are two young men, dressed alike, apparently in the prætexta, at least their robes are white, and there is a double red stripe down the front of their tunics, and a red drapery is thown over the shoulder of each. In one hand each holds a patera; in the other each holds aloft a cow's horn perforated at the small end, through which a stream is spouting into the patera at a considerable distance. This, though an inconvenient, seems to have been a common drinking-vessel. The method of using it has already been described. In the back-ground is a man playing on the double flute.

The worship of the Lares was thus publicly represented, and their images were exposed to view, that all persons might have an opportunity of saluting them and invoking prosperity on the house. Noble families had also a place of domestic worship (*adytum* or *penetrale*) in the most retired part of their mansions, where their most valuable records and hereditary memorials were preserved. The worship of these little deities (*Dii minuti*, or *patellarii**) was universally popular, partly perhaps on

* Dii patellarii, idem ac Lares; sic vocati, quia non a potu modo in focum, qui Larium sedes, aliquid iis veteres defunderent,

account of its economical nature*, for they seem to have been satisfied with anything that came to hand, partly perhaps from a sort of feeling of good fellowship in them and towards them, like that connected with the Brownies and Cluricaunes, and other household goblins of northern extraction. Like those goblins they were represented sometimes under very grotesque forms. There is a bronze figure of one found at Herculaneum, and figured in the Antiquités d'Herculanum, plate xvii. vol. viii., which represents a little old man sitting on the ground with his knees up to his chin, a huge head, asses' ears, a long beard, and a roguish face, which would not agree ill with our notion of a Brownie. Their statues were often placed behind the door, as having power to keep out all things hurtful, especially evil genii. Respected as they were, they sometimes met with rough treatment, and were kicked or cuffed, or thrown out at window without ceremony, if any unlucky accident had chanced through their neglect. Sometimes they were imaged under the form of dogs, the emblems of fidelity and watchfulness, sometimes like their brethren of the highways (Lares compitales) in the shape of serpents. The tutelary genii of men or places, a class of beings closely allied to Lares, were supposed to manifest themselves in the same shape: as, for example, a sacred serpent was believed at Athens to keep watch in the temple of Athene in the Acropolis. Hence paintings of these animals became in some sort the custodians of the spot in

sed ex cibis quoque in patella aliquid ad focum deferrent.—Schol. in Pers., iii. 26.

Oportet bonum civem legibus parere et deos colere, in patella dare μικρὸν κρέας, i.e. parum carnis.—Varr. apud Non. 15, 6. Facciolati.

* O parvi, nostrique Lares, quos thure minuto
Aut farre, et tenui soleo exorare corona.—Juv. ix. 137

which they were set up, like images of saints in Roman Catholic countries; and not unfrequently were employed when it was wished to secure any place from irreverent treatment*. From these associations the presence of serpents came to be considered of good omen, and by a natural consequence they were kept (a harmless sort of course) in the houses, where they nestled about the altars, and came out like dogs or cats to be patted by the visitors, and beg for something to eat†. Nay, at table, if we may build upon insulated passages, they crept about the cups of the guests, and in hot weather, ladies would use them as live boas, and twist them round their necks, for the sake of coolness‡. Martial, however, our authority for this, seems to consider it as an odd taste§. Virgil, therefore, in a fine passage, in which he has availed himself of the divine nature attributed to serpents, is only describing a scene which he may often have witnessed:—

"Scarce had he finished, when with speckled pride,
A serpent from the tomb began to glide;
His hugy bulk on seven high volumes rolled;
Blue was his breadth of back, but streaked with scaly gold:
Thus, riding on his curls, he seemed to pass
A rolling fire along, and singe the grass.
More various colours through his body run,
Than Iris, when her bow imbibes the sun.
Betwixt the rising altars, and around,
The rolling monster shot along the ground.

* Pinge duos angues: pueri, sacer est locus—extra
Meiite.—Pers. i. 113.

† Erat ei (Tiberio) in oblectamentis serpens draco, quem e consuetudine manu sua cibaturus, cum consumptum a formicis invenisset, monitus est ut vim multitudinis timeret.—Suet. Tib. x. 72.

‡ Repentes inter pocula sinusque innoxio lapsu dracones.—Seneca de Ira, ii. 31.

§ Si gelidum nectit collo Glacilla draconem.—Mart. vii. 87.

With harmless play amidst the bowls he passed,
And with his lolling tongue assayed the taste:
Thus fed with holy food, the wondrous guest
Within the hollow tomb retired to rest.
The pious prince, surprised at what he viewed,
The funeral honours with more zeal renewed
Doubtful if this the place's genius were,
Or guardian of his father's sepulchre *."

We may conjecture from the paintings, which bear a marked resemblance to each other, that these snakes were of considerable size, and of the same species; probably that called Æsculapius, which was brought from Epidaurus to Rome, with the worship of the god, and, as we are told by Pliny, was commonly fed in the houses of Rome. These sacred animals made war on the rats and mice, and thus kept down one species of vermin; but as they bore a charmed life, and no one laid violent hands on them, they multiplied so fast, that, like the monkeys of Benares, they became an intolerable nuisance. The frequent fires at Rome were the only things that kept them under †.

Passing through the tablinum, we enter the portico of the xystus, or garden, a spot small in extent, but full of ornament and of beauty, though not that sort of beauty which the notion of a garden suggests to us. It is not larger than a London garden, the object of our continual ridicule: yet while the latter is ornamented only with one or two scraggy poplars, and a few gooseberry bushes, with many more thorns than leaves, the former is elegantly decorated by the hand of art, and set apart as the favourite retreat of festive pleasure. True it is that the climate of Italy suits out-of-door amusements better than our own,

* Dryden.—Æn. v. 84, 95.

† Anguis Æsculapius Epidauro Romam advectus est, vulgoq. pascitur et in domibus. Ac nisi incendiis semina exurerentur, non esset fœcunditati eorum resistere.—Plin. Hist Nat. xxix. 22

and that Pompeii was not exposed to that plague of soot, which soon turns marble goddesses into chimney-sweepers. The portico is composed of columns, fluted and corded, the lower portion of them painted blue, without pedestals, yet approaching to the Roman rather than to the Grecian Doric. The entablature is gone. From the portico we ascend by three steps to the xystus. Its small extent, not exceeding, in its greatest dimensions, seventy feet by twenty, did not permit trees, hardly even shrubs, to be planted in it. The centre, therefore, was occupied by a pavement; and on each side boxes filled with earth were ranged for flowers, while, to make amends for the want of real verdure, the whole wall opposite the portico is painted with trellises and fountains, and birds drinking from them; and above, with thickets enriched and ornamented with numerous tribes of their winged inhabitants.

The most interesting discoveries at Pompeii are those which throw light on, or confirm passages of ancient authors. Exactly the same style of ornament is described by Pliny the younger as existing in his Tuscan villa. "Another cubiculum is adorned with sculptured marble for the height of the podium; above which is a painting of trees, and birds sitting on them, not inferior in elegance to the marble itself. Under it is a small fountain, and in the fountain a cup, round which the playing of several small water-pipes makes a most agreeable murmur*." At the end of this branch of the garden, which is shaped like an L, we see an interesting monument of the customs of private life. It is a summer triclinium, in plan like that which has been mentioned in the preceding chapter, but much more elegantly decorated. The couches are of masonry, intended to be covered with mattresses and rich tapestry, when the feast was to be held here.

* Plin. Ep. lib. v. 6.

Summer Triclinium in the small Garden of the House of Sallust.

the round table in the centre was of marble Above it was a trellis, as is shown by the square pillars in front, and the holes in the walls which enclose two sides of the triclinium. These walls are elegantly painted in panels, in the prevailing taste; but above the panelling there is a whimsical frieze, appropriate to the purpose of this little pavilion, consisting of all sorts of eatables which can be introduced at a feast. When Mazois first saw it, the colours were fresh and beautiful; but when he wrote, after a lapse of ten years, it was already in decay, and ere now it has probably disappeared, so perishable are all those beauties which cannot be protected from the inclemency of the weather by removal. In front a stream of water

pours into a basin from the wall, on which, half painted, half raised in relief, is a mimic fountain surmounted by a stag. Between the fountain and triclinium, in a line between the two pilasters which supported the trellis, was a small altar, on which the due libations might be poured by the festive party. In the other limb of the garden is a small furnace, probably intended to keep water constantly hot for the use of those who preferred warm potations. Usually the Romans drank their wine mixed with snow, and clarified through a strainer, of which there are many in the museum of Naples, curiously pierced in intricate patterns; but those who were under medical care were not always suffered to enjoy this luxury. Martial laments his being condemned by his physician to drink no cold wine, and concludes with wishing that his enviers may have nothing but warm water*. At the other end of the garden, opposite the front of the triclinium, was a cistern which collected the rain-waters, whence they were drawn for the use of the garden and of the house. There was also a cistern at the end of the portico next the triclinium.

The several rooms to the left of the atrium offer nothing remarkable. On the right, however, as will be evident upon inspecting the plan, a suite of apartments existed, carefully detached from the remainder of the house, and communicating only with the atrium by a single passage. The disposition and the ornaments of this portion of the house prove that it was a private *venereum*, a place, if not consecrated to the goddess from whom it derives its name, at least especially devoted to her service. The strictest privacy has been studied in its arrangements: no building overlooks it; the only entrance is closed by two doors, both of which, we may conjecture, were never suffered to be open at once; and beside them was the apart-

* vi. 86.

Venereum of the House of Sallust.

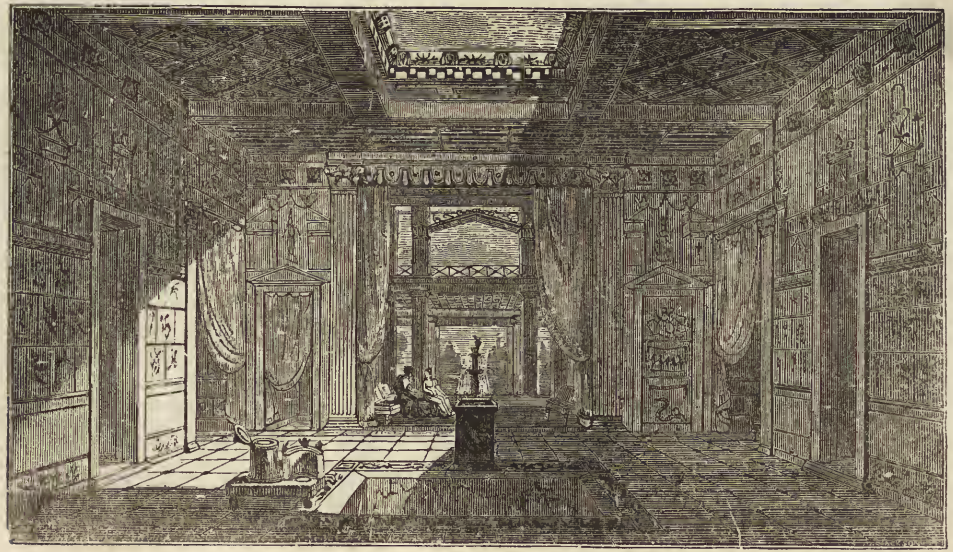
ment of a slave, whose duty was to act as porter, and prevent intrusion. Passing the second door, the visitor found himself under a portico supported by octagonal columns, with a court or open area in the centre, and in the middle of it a small basin. At each end of the portico is a small cabinet, with appropriate paintings: in one of them a painting of Venus, Mars, and Cupid, is conspicuous. They were paved with marble, and the walls lined breast high with the same material. A niche in the cabinet nearest the triclinium contained a small image, a gold vase, a gold coin, and twelve bronze medals of the reign of Vespasian; and near this spot were found eight small bronze columns, which appear to have formed part of a bed. In the adjoining lane four skeletons were found, apparently a female attended by three slaves; the tenant perhaps of this elegant apartment. Beside her was a round plate of silver, which probably was a mirror, together with several golden rings set with engraved stones, two ear-rings, and five bracelets of the same metal. Both cabinets had glazed windows *, which commanded a view of the court, and of each other: it is conjectured that they were provided with curtains. The court itself presents no trace of pavement, and therefore probably served as a garden, planted perhaps with stimulating herbs, as the *eruca*, commonly translated, rocket. The opposite page contains a view of the interior, as restored by Mazois. The ground of the walls is black, a colour well calculated to set off doubtful complexions to the best advantage, while its sombre aspect is redeemed by a profusion of gold coloured ornament, in the most elegant taste. The columns were painted with the colour called *sinopis Ponticum*, a species of red ochre, of brilliant tint. Nearly all the wall of the court between the cabinets is occupied by a

* Mazois, part ii. p. 77.

large painting of Actæon, from which the house derives one of its names: on either side it is flanked by the representation of a statue on a high pedestal. The centre piece comprises a double action. In one part we see a rocky grotto, in which Diana was bathing, when the unwary hunter made his appearance above: in the other he is torn by his own dogs, a severe punishment for an unintentional intrusion. The back-ground represents a wild and mountainous landscape. Possibly this picture was not placed here without its moral, and may intimate that an untimely visit was not likely to be well received. A painted frieze, and other paintings on the walls, complete the decorations of the portico.

The maxim, "Sine Cerere et Baccho friget Venus," was not forgotten. Ample provision was made for refreshment. The large apartment, 35, was a triclinium for the use of this portion of the house, where the place of the table, and of the beds which surrounded it on three sides, was marked by a mosaic pavement. Over the left-hand portico there was a terrace. The space marked 36 contained the stair which gave access to it, a stove connected probably with the service of the triclinium, and other conveniences.

This house also has been restored by Mr. Dering, by whose permission the accompanying plate has been inserted. In the centre of the view is seen the opening into the tablinum, which probably was only separated from the atrium by curtains (*parapetasmata*), which might be drawn or undrawn at pleasure. Through the tablinum the pillars of the peristyle, and the fountain painted on the garden wall, are seen. To the right of the tablinum is the fauces, and on each side of the atrium the alæ are seen, partly shut off, like the tablinum, by handsome draperies. The nearer doors belong to chambers which

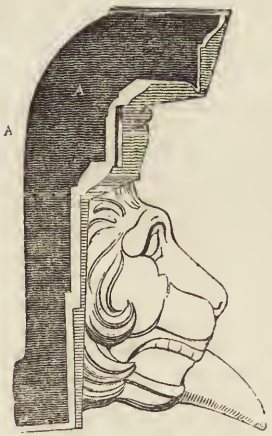


Atrium of the House of Sallust.

Staircase, Stove, and Water-closet in the Venereum of the House of Sallust.

open into the atrium. Above the coloured courses of stucco blocks the walls are painted in the light, almost Chinese style of architecture which is so common, and a row of scenic masks fills the place of a cornice. The ceiling is richly fretted. The compluvium also was ornamented with a row of triangular tiles called antifixes, on which a mask or some other object was moulded in relief. Below, lions' heads are placed along the cornice at intervals, forming spouts through which the water was discharged into the impluvium beneath. Part of this cornice, found in the house of which we speak, is well deserving our notice, because it contains, within itself, specimens of three different epochs of art, at which we must suppose the house was first built, and subsequently repaired. It is made of a fine clay, with a lion's head moulded upon it, well designed, and carefully finished. It is plain, therefore, that it was not meant to be stuccoed, or the labour

bestowed in its execution would have been, in great part, wasted. At a later period it has been coated over with the finest stucco, and additional enrichments and mouldings have been introduced, yet without injury to the design, or inferiority in the workmanship; indicating that at the time of its execution the original simplicity of art had given way to a more enriched and elaborate style of ornament; yet without any perceptible decay, either in the taste of the designer, or the skill of the workman. Still later this elegant stucco cornice had been covered with a third coating of the coarsest materials, and of design and execution most barbarous, when it is considered how fine a



Part of he cornice of the Impluvium of the Atrium of the House of Sallust.

model they had before their eyes. In the annexed section the three periods are distinguished by different shades. The original cornice is the darker, marked A; the second coating is left white; the third and last is faintly shaded. This was painted,

which neither of the two earlier cornices appear to have been. In the restoration the impluvium is surrounded with a mosaic border. This has disappeared, if ever there was one: but mosaics are frequently found in this situation, and it is therefore, at all events, an allowable liberty, to place them here in a house so distinguished for the richness and elegance of its decorations. Beside the impluvium stands a machine for heating water, and, at the same time, warming the room, if requisite, which is now in the Royal Museum. The high circular part, with the lid open, is a reservoir, communicating with the semicircular piece, which is hollow, and had a spout to discharge the heated water. The three eagles placed on it are meant to support a kettle. The charcoal was contained in the square base.

Painting, representing the manner of hanging a Picture against the wall.

Mosaic Pavement.

Chapter VI.

STREET OF HERCULANEUM.

In the preceding chapters we have taken indiscriminately from all quarters of the town, houses of all classes, from the smallest to the most splendid, in the belief that such would be the best way of showing the gradations of wealth and comfort, the different styles of dwelling adopted by different classes of citizens, in proportion to their means. It would, however, be manifestly impossible so to classify all the houses which contain something worthy of description; and we shall therefore adopt a topographical arrangement, as the simplest one; commencing where the visitor usually enters, at the gate of Herculaneum, and proceeding in as regular order as circumstances will permit through the excavated part of the town, concluding at the quarter of the Theatres, beyond which there is nothing excavated except the amphitheatre.

Most of the houses immediately about the gate appear to have been small inns or eating-houses, probably used chiefly by country people, who came in to market, or by the lower order of travellers. Immediately to the right of it, however, there is a dwelling of a better class, called the House of the Musician, from paintings of musical instruments which ornamented the walls. Among these were the sistrum trumpet, double flute, and others. Upon the right side of the street, however, the buildings soon improve, and in that quarter are situated some of the most re-

markable mansions, in respect of extent and construction, which Pompeii affords. They stand in part upon the site of the walls which have been demolished upon this, the side next the port, for what purpose it is not very easy to say: not to make room for the growth of the city, for these houses stand at the very limit of the available ground, being partly built upon a steep rock, which fell abruptly down to the sea-shore. Hence, besides the upper floors, which have perished, they consist each of two or three stories, one below another, so that the apartments next the street are always on the highest level. Those who are familiar with the metropolis of Scotland will readily call to mind a similar mode of construction very observable on the north side of the High-Street, where the ground-floor is sometimes situated about the middle of the house.

One of the most remarkable of these houses is that marked 15 in the map, and usually called, from certain indications which have been supposed to mark it out as such, the lodging-house of Julius Polybius. It contains three stories; the first, level with the street, contains the public part of the house, the vestibule, atrium, and tablinum, which opens upon a spacious terrace. Beside these, is the peristyle and other private apartments; at the back of which the terrace of which we have just spoken offers an agreeable walk for the whole breadth of the house, and forms the roof of a spacious set of apartments at a lower level, which are accessible either by a sloping passage from the street, running under the atrium, or by a staircase communicating with the peristyle. This floor contains baths, a triclinium, a spacious saloon, and other rooms necessary for the private use of a family. Behind these rooms is another terrace, which overlooks a spacious court, surrounded by porticoes, and containing a piscina, or reservoir, in the centre. The

pillars on the side next the house are somewhat higher than on the other three sides, so as to give the terrace there a greater elevation. Below this second story there is yet a third, in part under ground, which contains another set of baths, and, besides apartments for other purposes, the lodging of the slaves. This was divided into little cells, scarcely the length of a man, dark and damp; and we cannot enter it without a lively feeling of the wretched state to which these beings were reduced.

A few steps further, on the same side, is another house somewhat of the same description, which evidently belonged to some man of importance, probably to Julius Polybius, whose name has been found in several inscriptions. Fragments of richly gilt stucco-work enable us to estimate the richness of its decoration, and the probable wealth of its owner. It is marked 23, and will be readily distinguished by its immense Corinthian atrium, or rather peristyle. It has the farther peculiarity of having two vestibules, each communicating with the street and with the atrium; a unique instance, so far as we are yet acquainted with Pompeii. The portico of the atrium is formed by arcades and piers, ornamented with attached columns; the centre being occupied by a court and fountain. These arcades appear to have been enclosed by windows. Square holes, worked in the marble coping of a dwarf wall which surrounds the little court, were perfectly distinguishable *, and it is concluded that they were meant to receive the window-frames. Pliny the younger describes a similar glazed portico at his Laurentine villa; and an antique painting, representing the baths of Faustina, gives the view of a portico, the apertures of which are entirely glazed, as we suppose them to have been here. The portico, and three apartments which communicate with it, were paved in mosaic. Attached to one of the corner piers

* Mazois, part ii. · 52.

there is a fountain. The kitchen and other apartments were below this floor. There was also an upper story, as is clear from the remains of staircases. This house, the last which has been excavated on this side of the way, extends to the point at which an unexcavated bye street turns away from the main road to the Forum. We will now return to the gate, to describe the triangular island of houses which bounds the main street on the eastern side.

That called the House of the Triclinium, No. 9, derives its name from a large triclinium in the centre of the peristyle, which is spacious and handsome, and bounded by the city walls. This is called by Sir William Gell the House of the Vestals; a name applied by the authorities from which our map has been taken, to a house a little farther on, marked 11. What claim it has to this title, except by the rule of contraries, we are at a loss to guess; seeing that the style of its decorations is very far from corresponding with that purity of thought and manners which we are accustomed to associate with the title of vestal. The paintings are numerous and beautiful, and the mosaics remarkably fine. Upon the threshold, here, as in several other houses, we find the word "Salve," Welcome, worked in mosaic. We enter by a vestibule, divided into three compartments, and ornamented with four attached columns, which introduces us to an atrium, fitted up in the usual manner, and surrounded by the usual apartments. The most remarkable of these is a triclinium, which formerly was richly paved with glass mosaics. Hence we pass into the private apartments, which are thus described by Bonucci:—"This house seems to have been originally two separate houses, afterwards, probably, bought by some rich man, and thrown into one. After traversing a little court, around which are the sleeping chambers, and that destined to business, we hastened to render our visit to the Penates. We en

tered the pantry, and rendered back to the proprietors the greeting that, from the threshold of this mansion, they still direct to strangers. We next passed through the kitchen and its dependencies. The corn-mills seemed waiting for the accustomed hands to grind with them, after so many years of repose. Oil standing in glass vessels, chesnuts, dates, raisins, and figs, in the next chamber, announce the provision for the approaching winter, and large amphoræ of wine recall to us the consulate of Cæsar and of Cicero.

" We entered the private apartment. Magnificent porticoes are to be seen around it. Numerous beautiful columns covered with stucco, and with very fresh colours, surrounded a very agreeable garden, a pond, and a bath. Elegant paintings, delicate ornaments, stags, sphinxes, wild and fanciful flowers, everywhere cover the walls. The cabinets of young girls, and their toilets, with appropriate paintings, are disposed along the sides. In this last were found a great quantity of female ornaments, and the skeleton of a little dog. At the extremity is seen a semicircular room adorned with niches, and formerly with statues, mosaics, and marbles. An altar, on which the sacred fire burned perpetually, rose in the centre. This is the *sacrarium*. In this secret and sacred place the most solemn and memorable days of the family were spent in rejoicing; and here, on birth-days, sacrifices were offered to Juno, or the Genius, the protector of the new-born child *."

The next house is called the House of a Surgeon, 16, because a variety of surgical instruments were found in it. In number they amounted to forty; some resembled instruments still in use, others are different from anything employed by modern surgeons. In many the description of Celsus is realized, as, for in-

* Not having been able to procure Bonucci's work, we quote from the notes to a little American story, entitled, 'The Vestal, a tale of Pompeii.'

stance, in the specillum, or probe, which is concave on one side and flat on the other; the scalper excisorius, in the shape of a lancet-point on one side, and of a mallet on the other; a hook and forceps, used in obstetrical practice. The latter are said to equal in the convenience and ingenuity of their construction the best efforts of modern cutlers. Needles, cutting compasses (circini excisorii), and other instruments were found; all of the purest brass with bronze handles, and usually enclosed in brass or box-wood cases. There is nothing remarkable in the house itself, which contains the usual apartments, atrium, peristyle, &c., except the paintings. These consist chiefly of architectural designs; combinations of golden and bronze-coloured columns placed in perspective, surmounted by rich architraves, elaborate friezes, and decorated cornices, one order above another. Intermixed are arabesque ornaments, grotesque paintings, and compartments with figures, all apparently employed in domestic occupations. Three of these we have selected for insertion. One of them represents a female figure carrying rolls of papyrus to a man who is seated and intently reading. The method of reading these rolls or volumes, which were written in transverse columns across the breadth of the papyrus, is clearly shown here. Behind him a young woman is

Female Figure with Papyrus

Figure playing on the Harp.

Figure reading a roll of Papyrus.

seated, playing on the harp. All these figures are placed under the light architectural designs above described, which seem intended to surmount a terrace. It is a common practice at the present day in Italy, especially near Naples, to construct light treillages on the tops of the houses, where the inhabitants enjoy the evening breeze, *al fresco*, in the same way as in these paintings. The peristyle is small, but in good preservation. Its intercolumniations are filled up by a dwarf wall painted red; the lower part of the columns being painted blue. This house runs through the island from one street to the other.

Adjoining it, on the south, is the custom-house, *telonium*. Here a wide entrance admits us into an ample chamber, where many scales, and among them a steelyard, *statera*, was found, much resembling those now in use, but more richly and tastefully ornamented. A description of similar implements has been given in the first volume, p. 207-8. Many weights of lead and marble were found here; one with the inscription, 'Eme et habebis,' (Buy and you shall have). Near the custom-house is a soap manufactory. In the first room were heaps of lime, the admirable quality of which has excited the wonder of modern plasterers

In an inner room are the soap-vats, placed on a leve with the ground. The island is terminated by the fountain, of which there is a view, vol. i. p. 131.

We now come to the House of Actæon, which occupies the whole breadth of an oblong insula, extending backwards to the city walls. Of that house we need not give any further description. Besides it, the island contains three houses which have been distinguished by names, the House of Isis and Osiris, the House of Narcissus, and the House of the Female Dancers. Of these the latter is remarkable for the beauty of the paintings which adorn its Tuscan atrium. Among them are four very elegant figures of female dancers, from which the name given to the house is taken. Another represents a figure reposing on the border of a clear lake, surrounded by villas and palaces, on the bosom of which a flock of ducks and wild-fowl are swimming. The house of Narcissus is distinguished by the elegance of its peristyle; the intercolumniations are filled up by a dwarf wall, which is hollowed at the top, probably to receive earth for the cultivation of select flowers. Our materials do not admit of a fuller description of the houses in this quarter.

Passing onwards from the house of Actæon, the next island, separated from it by a narrow lane, affords nothing remarkable, except the shop of a baker, to the details of which, in conjunction with the art of dying, we purpose to devote a separate chapter It is terminated in a sharp point by the fountain, of which we have given a view, p. 83. The disposition of the streets and houses everywhere is most unsymmetrical, but here it is remarkably so, even for Pompeii. Just by the house with the double vestibule, the main street divides into two, inclined to each other at a very acute angle, which form, together with a third cross street of more importance, another small triangular island. The

Figure from the House of the Female Dancers.

house at the vertex was an apothecary's shop. A great many drugs, glasses, and phials of the most singular forms, were found here: in some of the latter fluids were yet remaining. In particular one large glass vase is to be mentioned, capable of holding two gallons, in which was a gallon and a half of a reddish liquid, said to be balsam. On being opened, the contents began to evaporate very fast, and it was therefore closed hermetically. About an inch in depth of the contents has been thus lost, leaving on the sides of the vessel a sediment, reaching up to the level to which it was formerly filled. The right-hand street leads to buildings entirely in ruins, the left-hand one conducts us to the Forum.

Immediately to the eastward of the district just described, is the house of Pansa, which occupies a whole island. Between it and the city walls, on the north, is a considerable tract of unexcavated ground. Beyond, still to the east, is an island separated from it by a narrow street, and bounded on the other side by the street of the Mercuries, which runs in a straight line from the walls nearly to the Forum. This island is one of the later, and most interesting excavations. It contains, besides several private houses of great beauty, the Fullonica, or establishment for the fulling and dying of woollen cloths. This, together with the bakehouse above-mentioned, will afford materials for a separate chapter.

Dancing Faun.

Antique Bas-relief in terra-cotta, representing a Mule attached to a Mill.

Chapter VII.

ART OF BAKING.—FULLONICA.

The fame of an actor has been justly said to be of all fame the most perishable, because he leaves no memorial of his powers, except in the fading memories of the generation which has beheld him. An analogous proposition might be made with respect to the mechanical arts: of all sorts of knowledge they are the most perishable, because the knowledge of them cannot be transmitted by mere description. Let any great convulsion of nature put an end to their practice for a generation or two, and though the scientific part of them may be preserved in books, the skill in manipulation, acquired by a long series of improvements, is lost. If Britain be destined to relapse into such a

state of barbarism as Italy passed through in the period which divides ancient and modern history, its inhabitants a thousand years hence will know little more of the manual processes of printing, dying, and the other arts which minister to our daily comfort, in spite of all the books which have been, and shall be written, than we know of the manual processes of ancient Italy. We reckon, therefore, among the most interesting discoveries of Pompeii, those which relate to the manner of conducting handicrafts; of which it is not too much to say that we know nothing, except through this medium. It is to be regretted, that as far as our information goes, there are but two trades on which any light has yet been thrown, those, namely, of the baker and the dyer. We shall devote this chapter to collecting what is known upon these subjects.

Three bakers' shops at least have been found, all in a tolerable state of preservation. The mills, the oven, the kneading-troughs, the vessels for containing water, flour, leaven, have all been discovered, and seem to leave nothing wanting to our knowledge: in some of the vessels the very flour remained, still capable of being identified, though reduced almost to a cinder. But in the centre some lumps of whitish matter resembling chalk remained, which, when wetted and placed on a red-hot iron, gave out the peculiar odour which flour thus treated emits. One of these shops was attached to the house of Sallust, the other to the house of Pansa: probably they were worth a handsome rent. The third, which we select for description, for one will serve perfectly as a type of the whole, seems to have belonged to a man of higher class, a sort of capitalist; for instead of renting a mere dependency of another man's house, he lived in a tolerably good house of his own, of which the bakery forms a part. It stands next to the house of Sallust, on the south side, being divided from it only by a narrow street.

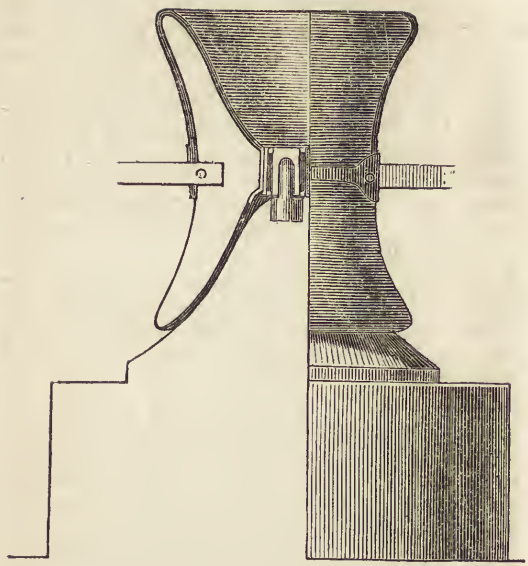
Its front is in the main street leading from the gate of Herculaneum to the Forum. Entering by a small vestibule, the visitor finds himself in a tetrastyle atrium (a thing not common at Pompeii), of ample dimensions considering the character of the house, being about thirty-six feet by thirty. The pillars which supported the ceiling are square and solid; and their size, combined with indications observed in a fragment of the entablature, led Mazois to suppose that, instead of a roof, they had been surmounted by a terrace. The impluvium is marble. At the end of the atrium is what would be called a tablinum in the house of a man of family, through which we enter

View of the Baker's Shop and Mill.

the bakehouse, which is at the back of the house, and opens into the smaller street, which, diverging from the main street at the fountain by Pansa's house, runs up straight to the city walls. The atrium is surrounded by different apartments, offering abundant accommodation, but such as we need not stop to describe.

The workroom is about thirty-three feet long by twenty-six. Our view of it is taken from the back street, immediately in front of a large doorway. The centre was occupied by four stone mills, exactly like those found in the other two shops, for all the bakers ground their own flour. To give more room they are placed diagonally, so as to form, not a square, but a lozenge. Mazois was present at the excavation of this house, and saw the mills at the moment of their discovery, when the iron-work, though entirely rust-eaten, was yet perfect enough to explain satisfactorily the method of construction. This will be best understood from the following representation, one half of which is an elevation, the other half a section.

The base is a cylindrical stone, about five feet in diameter, and two feet high. Upon this, forming part of the same block, or else firmly fixed into it, is a conical projection about two feet high, the sides slightly curving inwards. Upon this there rests another block, externally resembling a dice-box, internally an hour-glass, being shaped into two hollow cones with their vertices towards each other, the lower one fitting the conical surface on which it rests, though not with any degree of accuracy. To diminish friction, however, a strong iron pivot was inserted in the top of the solid cone, and a corresponding socket let into the narrow part of the hour-glass. Four holes were cut through the stone parallel to this pivot. The narrow part was hooped on the outside with iron, into which wooden bars were inserted, by means of which



Section of the Mill.

the upper stone was turned upon its pivot, by the labour of men or asses. The upper hollow cone served as a hopper, and was filled with corn, which fell by degrees through the four holes upon the solid cone, and was reduced to powder by friction between the two rough surfaces. Of course it worked its way to the bottom by degrees, and fell out on the cylindrical base, round which a channel was cut to facilitate the collection. These machines are about six feet high in the whole, made of a rough grey volcanic stone, full of large crystals of leucite. Thus rude in a period of high refinement and luxury, was one of the commonest and most necessary ma-

chines: thus careless were the Romans of the amount of labour wasted in preparing an article of daily and universal consumption. This, probably, arose in chief from the employment of slaves, the hardness of whose task was little cared for; while the profit and encouragement to enterprise on the part of the professional baker was proportionally diminished, since every family of wealth probably prepared its bread at home. But the same inattention to the useful arts runs through everything that they did. Their skill in working metals was equal to ours; nothing can be more beautiful than the execution of tripods, lamps, and vases, nothing coarser than their locks; while at the same time the door-handles, bolts, &c. which were seen, are often exquisitely wrought. To what cause can this sluggishness be referred? Here we see that a material improvement in any article, though so trifling as a corkscrew or pencil-case, is pretty sure to make the fortune of some man, though unfortunately that man is very often not the inventor. Had the encouragement to industry been the same, the result would have been the same. Articles of luxury were in high request, and of them the supply was first-rate. But the demands of a luxurious nobility would never have repaid any man for devoting his attention to the improvement of mills, or perfecting smith's work, and there was little general commerce to set ingenuity at work. Italy imported largely both agricultural produce and manufactures in the shape of tribute from a conquered world, and probably exported part of her peculiar productions; but we are not aware that there is any ground for supposing that she manufactured goods for exportation to any extent.

Originally mills were turned by hand; and this severe labour seems, in all half savage times, to have

been conducted by women. It was so in Egypt*: it was so in Greece in the time of Homer, who employs fifty females in the house of Alcinous upon this service. It was so in Palestine in the time of the Evangelists; and in England in the fourteenth and sixteenth centuries. We find a passage of St. Matthew thus rendered by Wicliffe: "Two wymmen schulen (shall) be grinding in one querne," or hand-mill; and Harrison the historian, two centuries later, says that his wife ground her malt at home upon her quern. Among the Romans poor freemen used sometimes to hire themselves out to the service of the mill when all other resources failed; and Plautus is said to have done so, being reduced to the extreme of poverty, and to have composed his comedies while thus employed. This labour, however, fell chiefly upon slaves, and is represented as being the severest drudgery which they had to undergo. Those who had been guilty of any offence were sent to the mill as a punishment, and sometimes forced to work in chains. Asses, however, were used by those who could afford it. The bas-relief at the head of this chapter represents an ass in a mill; and he seems to be blindfolded, to prevent his taking fright. That useful animal seems to have been employed in this establishment; for the fragment of a jaw-bone, with several teeth in it, was found in a room which seems to have been the stable; and the floor about the mills is paved with rough pieces of stone, while in the rest of the rooms it is made of stucco, or compost. The use of water-mills, however, was not unknown to the Romans. Vitruvius describes their construction in terms not inapplicable to the

* And all the first-born of the land of Egypt shall die, from the first-born of Pharaoh that sitteth upon his throne, even unto the first-born of the maid-servant that is behind the mill: and all the first-born of beasts.—Exod. xi. 5.

mechanism of a common mill of the present day*; and other ancient authors refer to them: "Set not your hands to the mill, O women that turn the mill-stone! sleep sound though the cock's crow announce the dawn, for Ceres has charged the nymphs with the labours which employed your arms. These, dashing from the summit of a wheel, make its axle revolve, which, by the help of moving radii, sets in action the weight of four hollow mills. We taste anew the life of the first men, since we have learnt to enjoy, without fatigue, the produce of Ceres†."

In the centre of the pier at the back, half hidden by the mill, is the aperture to the cistern by which the water used in making bread was supplied. On each side are vessels to hold the water; one is seen, the other hidden. On the pier above is a painting, divided horizontally into two compartments. The figures in the upper one are said to represent the worship of the goddess Fornax, the goddess of the oven, which seems to have been deified solely for the advantages which it possessed over the old method of baking on the hearth. Below, two guardian serpents roll towards an altar crowned with a fruit very much like a pine-apple; while above, two little birds are in chase of large flies. These birds, thus placed in a symbolical picture, may be considered, in perfect accordance with the spirit of ancient mythology, as emblems of the

Painting in the Bakehouse.

* Vitruv. x. 10.

† Antipater of Thessalonica, ap. Bruck. Analecta Græca, tom. ii. p. 119.

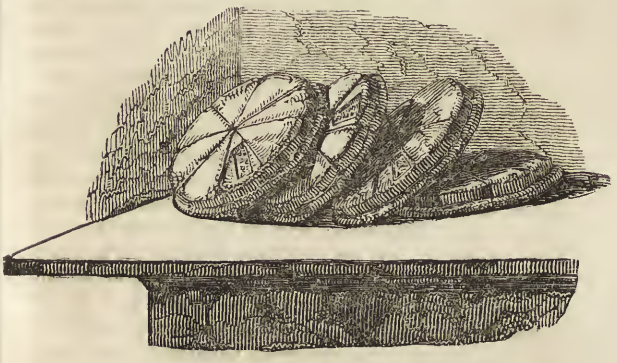
genii of the place, employed in driving those troublesome insects from the bread.

The oven is seen on the left. It is made with considerable attention to economy of heat. The real oven is enclosed in a sort of ante-oven, which alone is seen in our view. The latter had an aperture in the top for the smoke to escape. The hole in the side is for the introduction of dough, which was prepared in the adjoining room, and deposited through that hole upon the shovel with which the man in front placed it in the oven. The bread, when baked, was conveyed to cool in a room on the other side the oven, by a similar aperture. Beneath the oven is an ash-pit. To the right of our view is a large room which is conjectured to have been a stable. The jaw-bone above-mentioned, and some other fragments of a skeleton, were found in it. There is a reservoir for water at the farther end, which passes through the wall, and is common both to this room and the next, so that it could be filled without going into the stable. The farther room is fitted up with stone basins, which seem to have been the kneading-troughs. It contains also a narrow and inconvenient staircase.

Though bread-corn formed the principal article of nourishment among the Italians, the use of bread itself was not of early date. For a long time the Romans used their corn sodden into pap: and there were no bakers in Rome antecedent to the war against Perseus, king of Macedonia *, about A. U. 580. Before this every house made its own bread; and this was the task of the women, except in great houses, where there were men-cooks. And even after the invention of bread, it was long before the use of mills was known; but the grain was bruised in mortars. Hence the names *pistor* and *pistrinum*, a baker and baker's shop; which are derived from *pinsere*, to pound. The oven also was of late introduction, as

* Pliny, xviii.

we have hinted in speaking of the goddess Fornax; nor did it ever come into exclusive use. We hear of *panis subcineritius*, bread baked under the ashes; *artopticius*, baked in the *artopta*, or bread-pan, which was probably of the nature of a Dutch oven; and other sorts, named either from the method of their preparation, or the purpose to which they were to be applied. The finest sort was called *siligineus*, and was prepared from *siligo*, the best and whitest sort of wheaten flour. A bushel of the best wheat of Campania, which was of the first quality, containing sixteen sextarii, yielded four sextarii of siligo, here seemingly used for the finest flour; half a bushel of *flos*, bolted flour; four sextarii of *cibarium*, seconds; and four sextarii of bran; thus giving an excess of four sextarii. Their loaves appear to have been very often baked in moulds, several of which have been found: these may possibly be artoptæ, and the loaves thus baked, artopticii. Several of these loaves have been



Bread discovered in Pompeii.

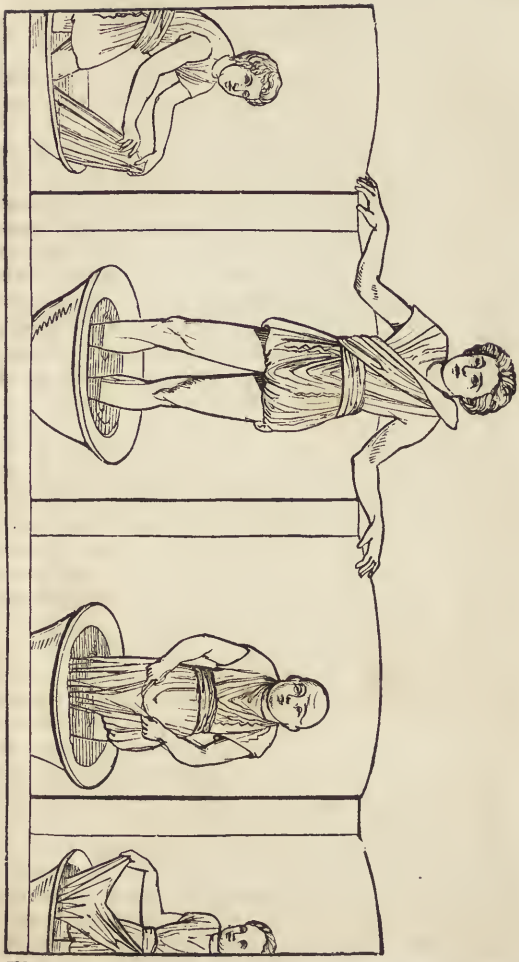
found entire. They are flat, and about eight inches in diameter. One in the Neapolitan Museum has a stamp on the top:—

SILIGO . CRANII
E . CICER

This has been interpreted to mean that cicer (vetch) was mixed with the flour. We know from Pliny that the Romans used several sorts of grain.

In front of the house, one on each side the doorway, there are two shops. Neither of these has any communication with the house: it is inferred, therefore, that they were let out to others, like the shops belonging to more distinguished persons. This supposition is the more probable, because none of the bakeries found have had shops attached to them; and there is a painting in the grand work on Herculaneum, the Pitture d'Ercolano, which represents a bread-seller established in the Forum, with his goods on a little table in the open air.

There is only one other trade, so far as we are aware, with respect to the practices of which any knowledge has been gained from the excavations at Pompeii; that of fulling and scouring cloth. This art, owing to the difference of ancient and modern habits, was of much greater importance formerly than it now is. Wool was almost the only material used for dresses in the earlier times of Rome; silk being unknown till a late period, and linen garments being very little used. Woollen dresses, however, especially in the hot climate of Italy, must often have required a thorough purification; and on the manner in which this was done of course their beauty very much depended. And since the toga, the chief article of Roman costume, was woven in one piece, and was of course expensive, to make it look and wear as well as possible was very necessary to persons of small fortune. The method pursued has been described by Pliny and others; and is well illustrated in some paintings found upon the walls of a building, which evidently was a *fullonica*, or scouring-house. The



Fullers at work; from a painting in the Fullonica.

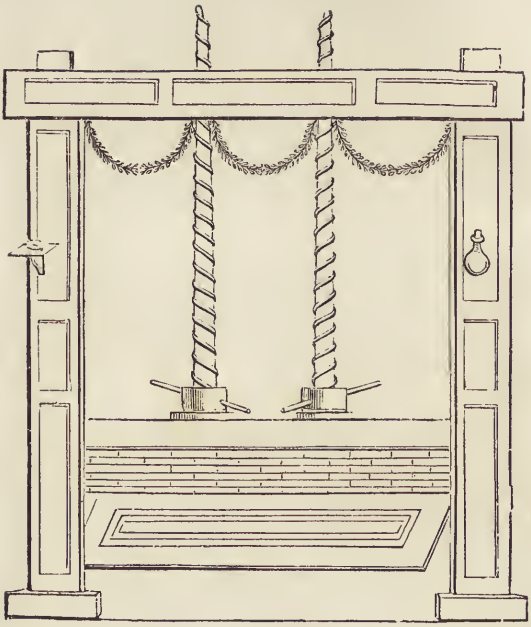
building in question is entered from the street of the Mercuries, and is situated in the same island as the house of the Tragic Poet. A plan of the whole island, including the Fullonica, is given in page 151.

The first operation was that of washing, which was done with water mixed with some detergent clay, or fuller's earth : soap does not appear to have been used. This was done in vats, where the cloths were trodden, and well worked by the feet of the scourer. The preceding cut, taken from the walls of the Fullonica, represents four persons thus employed. Their dress is tucked up, leaving the leg bare : it consists of two tunics, the under one being yellow, and the upper green. Three of them seem to have done their work, and to be wringing the articles on which they have been employed ; the other, his hands resting on the wall on each side, is jumping, and busily working about the contents of his vat. When dry, the cloth was brushed and carded, to raise the nap,—at first with metal cards, afterwards with thistles. A plant called teazle is now largely cultivated in England for the same purpose. The cloth was then fumigated with sulphur, and bleached in the sun by throwing water repeatedly upon it, while spread out on gratings. In the following cut the workman is represented as brushing or carding a tunic suspended over a rope. Another man carries a frame and pot, meant probably for fumigation and bleaching; the pot containing live coals and sulphur, and being placed under the frame ; so that the cloths spread upon the latter would be fully exposed to the action of the pent-up vapour. The person who carries these things wears something on his head, which is said to be an olive garland ; if so, that, and the owl sitting upon the frame, probably indicate that the establishment was under the patronage of Minerva, the tutelary goddess of the loom. Below is a female examining the work which a younger girl has done upon a

Carding a Tunic; from a painting in the Fulloinca.

piece of yellow cloth. A golden net upon her head, a necklace and bracelets, denote a person of higher rank than one of the mere work-people of the establishment: it probably is either the mistress herself, or a customer inquiring into the quality of the work which has been done for her.

These pictures, with others illustrative of the various processes of the art, were found upon a pier in the peristyle of the Fullonica. Among them we may mention one that represents a press, similar in construction to those now in use, except that there is an unusual distance between the threads of the screw. The ancients, therefore, were acquainted with the practical application of this mechanical power. In another is to be seen a youth delivering some pieces



Clothes-press; from a painting in the Fullonica.

of cloth to a female, to whom, perhaps, the task of ticketing, and preserving distinct the different property of different persons, was allotted. It is rather a curious proof of the importance attached to this trade, that the due regulation of it was a subject thought not unworthy of legislative enactments. A. U. 354, the censors laid down rules for regulating the manner of washing dresses; and we learn from the digests of the Roman law, that scourers were compelled to use the greatest care not to lose or to confound property. Another female, seated on a stool, seems occupied in cleaning one of the cards. Both of the figures last

described wear green tunics: the first of them has a yellow under-tunic, the latter a white one. The resemblance in colours between these dresses, and those of the male fullers above described, may perhaps warrant a conjecture that there was some kind of livery, or prescribed dress, belonging to the establishment; or else the contents of the painter's colour-box must have been very limited.

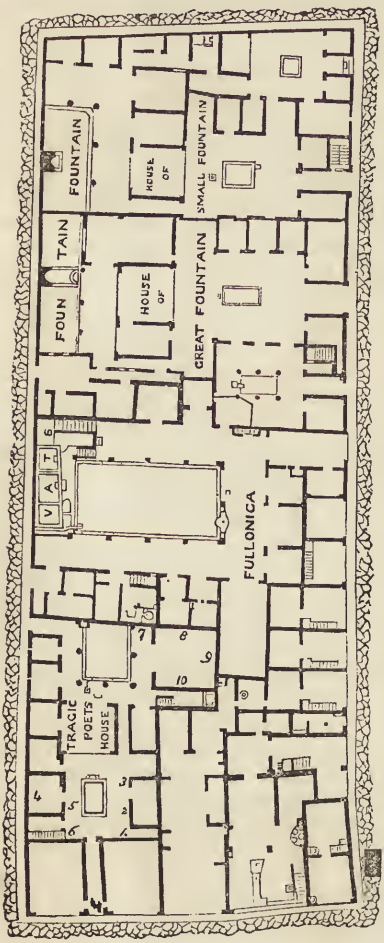
The whole pier on which these paintings were found has been removed to the museum at Naples. In the peristyle was a large earthenware jar, which had been broken across the middle, and the pieces then sewn carefully and laboriously together with wire. The value of these vessels, therefore, cannot have been very small, though they were made of the most common clay. At the eastern end of the peristyle there was a pretty fountain, with a jet d'eau. The western end is occupied by four large vats in masonry, lined with stucco, about seven feet deep, which seem to have received the water in succession, one from another.

Small Painting in the Tragic Poet's House.

Chapter VIII.

HOUSE OF THE TRAGIC POET.

The island which lies eastward of the House of Pansa contains, besides the Fullonica, three houses, the discovery of which excited a great sensation, not so much for their extent, which is small compared with that of several others, but on account of the richness and beauty, or singularity of their decorations. These have respectively received the names of the House of the Tragic Poet, and the Houses of the Great and Little Fountains; and in the map are numbered 25 and 27. We give a larger plan of this island.



Island, including the Tragic Poet's House, the Fullonica, and the Great and Small Fountains.

The House of the Tragic Poet was excavated towards the end of the year 1824, and excited universal admiration from the number and beauty of its paintings. Of these some have been removed to the museum at Naples; the rest have perished, or are perishing. This is the more to be regretted; because, at a small expense, the whole house might have been covered in, and preserved for many years in nearly the same state of beauty as when it was first discovered. Fortunately, the art of detaching frescoes from walls, in order to rescue them from the certain ruin consequent on exposure to weather, has been brought to such perfection, that of the numerous experiments which have been, and continue to be made, (for every fresco of importance is removed,) not one has failed. This process is not one of modern invention, but was known to the ancients.

The doors turned upon pivots, received in two bronze sockets let into the marble threshold, the outer part of which rises about an inch higher than the bottom of the door. Upon entering the visitor may be startled, for the first object which meets his eye is a large fierce dog, apparently in the act of springing upon him. This device is worked in mosaic on the pavement, and is well executed: the dog is black, spotted with white, and he has a red collar. Beneath is written, in large legible characters, Cave Canem, 'Ware Dog. It appears from ancient authorities that it was not uncommon to place pictures of dogs in the vestibule with this inscription; and, indeed, it seems hardly possible to have dispensed with the protection of those watchful animals, where the whole house, as was the ancient custom, stood so invitingly open to every visitor. Below the inscription is a hole in the pavement, to give passage to the rain-water which might force its way in; a clumsy contrivance, indicative of bad workmanship.

Mosaic at the entrance of the Prothyrum of the Tragic Poet's House.

The reader will be at no loss to comprehend the disposition of the house, after the many examples which have been fully explained, and to recognize the vestibule, atrium, ala, tablinum, fauces, and peristyle. The large room on the right of the peristyle is the triclinium; beside it is the kitchen; the smaller apartments which surround it and the atrium are chambers for the use of the family. The one next to the private entrance into the peristyle is called the library, and is lighted by the window, of which a view has been already given from without, p. 65. These rooms are all about twelve feet in height. They were

generally closed by folding-doors, as is evident from the sockets let into the thresholds to receive the pivots upon which they turned, and from the two holes in the centre for bolts. The two large apartments on each side of the vestibule appear, from the ample openings in front of them, to have been shops; but they communicate with the corridor, which is not usual, except where the shops were occupied by the master of the house. It has been supposed, from the number of valuable articles found here, that the occupier was a jeweller or goldsmith; and the arrangement of these shops gives some countenance to this opinion. Nor is there any strong evidence to support the belief that it belonged to a poet; for excepting the mosaic representing the distribution of masks, and the picture of a poet reading, there is nothing in the house particularly connected either with tragedy or poetry.

The vestibule is about six feet wide, and nearly thirty long: a curtain or door was probably placed at the entrance of the atrium, which is about twenty-eight feet by twenty. It is provided as usual with impluvium and puteal. The floor is paved with white tessaræ, spotted with black, and round the impluvium there is a well executed interlaced pattern, also in black. The walls are richly ornamented with paintings. We have inserted figures in the plan, with a view of showing their distribution.

1. Marriage of Peleus and Thetis, otherwise called the interview of Thetis and Jupiter.
2. Parting of Achilles and Briseis.
3. Painting much decayed, supposed to represent the departure of Chryseis.
4. Battle of Amazons.
5. Fall of Icarus.
6. Venus Anadyomene.
7. Sacrifice of Iphigenia.
8. Leda and Tyndareus.
9. Theseus and Ariadne.
10. Cupid.

The subject of the first picture is at best doubtful. It consists of three principal figures: a man of middle age seated, who is in the act of taking the left arm of a female, who seems to extend it reluctantly, with an expression by no means good-tempered. A winged figure, which stands behind her, seems to urge her on, and to induce her to present the right hand. At Peleus' feet are three children, which may be, it is said, the offspring of a former marriage to Antigone. These children, however, if such they are, are men in miniature, though, judging by their size, they should be little better than infants. A similar fault is found by critics in the celebrated group of Laocoon. The countenance of the goddess is, as we have said, by no means amiable. Some perceive in this the reluctance with which she consented to a mortal alliance, especially to a widower with three children: others have imagined that the picture represents the return of Helen to Menelaus, when the lady certainly had good cause to look rather sulky: others believe it to represent the moment when Thetis complains to Jupiter of the injustice done to Achilles. In neither of the two latter interpretations are the children and the winged figure accounted for; and of three unsatisfactory solutions, the first appears the best, especially as a pillar in the back-ground supports instruments of music, which seem more in character with a wedding than with either of the other two occasions. The story is well known. Jupiter was enamoured of Thetis, but was prevented from prosecuting his suit by an oracle which declared that she would bear a son who would prove greater than his father. In consequence of this it was determined to marry her to a mortal; and Peleus was the person fixed upon. The heads and drapery are said to be fine; but, as a whole, the picture is far inferior in beauty to that which we have next to describe; which represents

Achilles delivering Briseis to the heralds, who were to conduct her to Agamemnon. Rather than attempt to describe, at second-hand, this, perhaps the most beautiful specimen of ancient painting which has been pre erved to modern times, we will avail ourselves of Sir W. Gell's description, from whom indeed nearly the whole of the information contained in this chapter is drawn. The size of the painting is four feet wide by four feet two inches high.

Achilles delivering Briseis to the Heralds.

" The scene seems to take place in the tent of Achilles, who sits in the centre. Patroclus, with his back towards the spectator, and with a skin of deeper red, leads in from the left the lovely Briseis, arrayed

in a long and floating veil of apple green. Her face is beautiful, and, not to dwell upon the archness of her eye, it is evident that the voluptuous pouting of her ruby lip was imagined by the painter as one of her most bewitching attributes. Achilles presents the fair one to the heralds on his right; and his attitude, his manly beauty, and the magnificent expression of his countenance are inimitable.

" The tent seems to be divided by a drapery about breast-high, and of a sort of dark bluish green, like the tent itself. Behind this stand several warriors, the golden shield of one of whom, whether intentionally or not on the part of the painter, forms a sort of glory round the head of the principal hero.

" It is probably the copy of one of the most celebrated pictures of antiquity.

" When first discovered, the colours were fresh, and the flesh particularly had the transparency of Titian. It suffered much and unavoidably during the excavation, and something from the means taken to preserve it, when a committee of persons qualified to judge, had decided that the wall on which it was painted was not in a state to admit of its removal with safety. At length, after an exposure of more than two years, it was thought better to attempt to transport it to the Studii at Naples, than to suffer it entirely to disappear from the wall. It was accordingly removed with success in the summer of the year 1826, and it is hoped that some remains of it may exist for posterity.

" The painter has chosen the moment when the heralds Talthybius and Eurybates are put in possession of Briseis, to escort her to the tent of Agamemnon, as described in the first book of the Iliad*, and thus translated by Pope :—

* A. 345.

'Patroclus now the unwilling beauty brought;
She in soft sorrow and in pensive thought
Passed silent, as the heralds held her hand,
And oft looked back, slow moving o'er the sand.'

"The head of Achilles is so full of fire and animation, that an attempt has been made to introduce a fac-simile of it. Though a fac-simile, as far as being traced with transparent paper from the original can make it so, it gives but a very imperfect idea of the divinity which seems to animate the hero of the painting*. The extreme vivacity, dignity and beauty of the head are but faintly expressed, and all those faults seem exaggerated, which the skill of the artist and the colouring of the original concealed. One of

Head of Achilles.

* This is very finely engraved in the second series of Sir William Gell's Pompeiana.

the eyes in particular is larger than the other, and there may be other defects, which totally disappear when observed with the entire painting, leaving the impression of the finest youthful head in existence*." Patroclus stands by Achilles, his face half turned to the spectator with a lowering expression, as if he sympathized in the injury done to his friend, and waited but his signal to resent it, while groups of Myrmidons in the back-ground seem to share in his feelings.

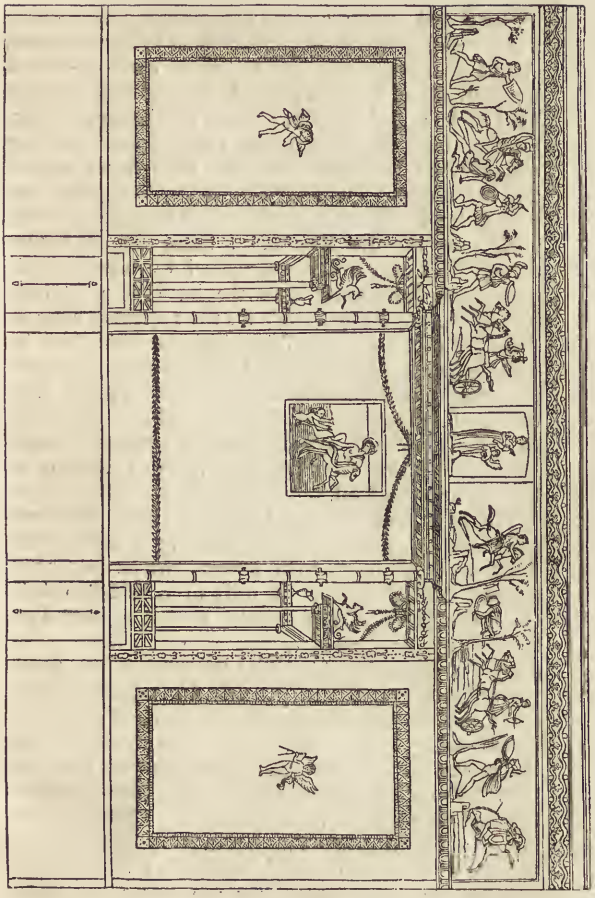
Corresponding with this, on the left of the door of the cubiculum, is another picture, which unfortunately is so much defaced that the very subject remains doubtful. The subject of Briseis, however, naturally suggested for its companion the restoration of Chryseis, with which the remains of the picture agree tolerably well; though they have also been taken to represent Andromache with the young Astyanax going into slavery after the capture of Troy. All that can be made out, is a female in long robes, under a blue sky, whose hands are kissed by children, while an elderly person looks on from the right; and on the left, under a red portal, an armed man with helmet and plume is seen behind the principal figure. The chief personage seems to be stepping on board a galley.

To the left of this picture is the ala, or wing, of which in this house there is but one. It presents nothing remarkable. Opposite to the picture of Achilles and Briseis is a sea-piece, now almost undistinguishable, though at first it might be recognized as commemorating the fall of Icarus. A winged sea-god on a dolphin seems to be assisting the unfortunate adventurer. The other picture in this atrium, on the left side of the entrance, is a Venus, at whose feet a dove is lying with a myrtle-branch in her beak. The figure resembles in attitude the Medicean Venus,

* Gell, second series, vol. i. p. 155-7; vol. ii. p. 105.

and the colouring is complimented by being compared to that of Titian. Still to the left of this is a small chamber painted yellow, with black pilasters, in which there was a staircase which led to the upper floor. During the excavations, the fragments of a mosaic pavement, containing a head of Bacchus which had fallen from above, were found; together with a considerable number and variety of female ornaments. Among these were two gold necklaces; a twisted gold cord; four bracelets, formed into serpents with many convolutions, one weighing seven ounces; four ear-rings, each of two pearls, suspended as it were from a balance; and a ring of onyx, with a youthful head engraved on it. These jewels seemed to have fallen from the upper story, and lay not more than five feet below the surface of the soil. Fragments of skeletons were found on the same spot; which bore marks of having been previously searched, though without finding the valuables which probably were known to be contained about this place. In other parts of the house a number of coins, and various articles in bronze, iron, and earthenware were found: among them hatchets, a hammer, kitchen utensils, two heels for boots, with holes for nails, lamps, bottles, &c.

The paintings of one side of the central chamber on this side of the atrium are also remarkable. It is divided into rectangular compartments by three perpendicular and three horizontal lines. Upon a basement stand columns supporting an entablature, on each side of which are represented in perspective other columns, forming galleries, decorated with festoons, vases, and griffins: at the base of the larger columns is a balustrade, which species of ornament appears so frequently in these architectural paintings, that we are led to conclude it was in common use as a protection to the terraces which surmounted the Pompeian houses. In the centre is a painting of



Side of a wall of a small apartment in the Tragic Poet's House.

Phrixus and Helle; and on each side of the columns are Cupids, carrying different articles of female dress. Above the whole is a broad frieze, upon which is represented, on a white ground, the combat between the Greeks and Amazons. Some of the female warriors are in chariots, some on horses; and they are armed with bows as well as with their usual shields and battle-axes. They are clothed in blue, green, and purple draperies, and are represented in violent action, often pursuing the Greeks, at times falling before them. The men are distinguished by wearing helmets, while the women have the head bare. These figures are more remarkable for their spirited composition than for accuracy of drawing, nor can they be esteemed equal, in respect of finish, to several of the paintings found in this house. One figure of a wounded Amazon, whose horse is falling, and who yet retains her seat, is mentioned as a masterpiece of attitude. In this chamber there is also a painting of Europa and the Bull.

We now come to the tablinum. The most remarkable thing in it is the mosaic representing the distribution of masks to a chorus, which has been figured, and described so fully in p. 245-6, vol. i., that we will only stop to add, that the ground is black, and the figures of the natural colour. The dresses are mostly white; but the robe of the flute-player is bordered with purple; her garland, flutes, and mouth-band (*capistrum*), with most of the ornaments, are gold-coloured. It is to be remarked that the masks are all coloured in imitation of life, and with different complexions and hair, according to the age and character to be represented. The lips in all are of a bright red. This room also contains the picture of a poet reading, which has been chiefly instrumental in procuring for the house the name which it now bears. In the fore-ground is a male figure, reading from a roll to two others, one male,

the other female, all seated. In the back-ground, leaning on a sort of partition which separates them from the others, are Apollo and a female figure, supposed to be a Muse, and on the other side of the painting, a woman and old man. The skin of the reader is considerably darker than that of the others, which has made some persons suppose that he was a slave, and that it represents Plautus; or some of the Athenians taken prisoners at Syracuse, who are reported by Thucydides to have softened the hardships of their fate in consequence of the delight which their masters took in hearing them repeat the verses of Euripides. Others think that it is the celebrated scene which occurred when Virgil was reciting the Æneid to Augustus and Octavia, when he came to the elegiac passage upon the death of Marcellus: but the very scanty drapery of both the male figures rather militates against this conclusion. The walls are adorned with a variety of fantastical ornaments, such as pillars with human heads for capitals, sustaining capricious entablatures, swans, goats, lions, &c., among which we may particularly mention a border of harpies in the form in which they are usually given, as this is said to be perhaps the only ancient authority for the form of those beings yet found.

The peristyle consists of seven Doric columns, enclosing a small court, probably planted with flowers, which stand upon a sort of podium, painted red, as well as the lower part of the pillars. A tortoise was kept in the garden, as we may infer from the shell of the animal being found on the spot. The further wall is painted blue, to imitate the sky, while below it the tops of trees are visible over a parapet, forming another specimen of that sort of painting, known by the name of *opera topiaria*, which we have described in speaking of the house of Actæon. At the left angle of the colonnade, is a small ædicula, or

shrine, in which probably stood a statue found near the spot, representing a faun carrying flowers and fruits. A railing ran between the pillars to prevent wanton intrusion upon the flowers, as the holes made for its reception still show. Several frogs in terra-cotta were found here, which served as spouts to the roof of the portico. On this side the tablinum was evidently closed with doors or shutters, of the kind called *volubiles*, in many compartments: to the atrium it was probably closed only by curtains, at least no signs of the existence of shutters on that side are to be seen.

On the left side of the peristyle are two small

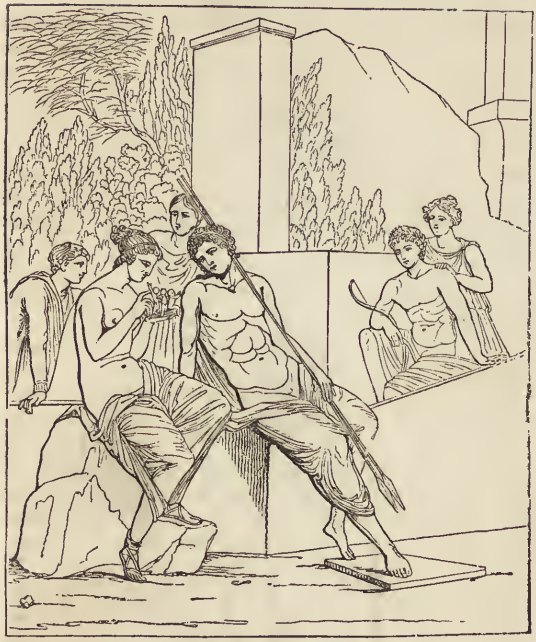
Female and Cupid fishing.

chambers, one of which is called the library, from a painting of books and implements of writing: the other contains two pictures, one of Venus and Cupid fishing, the other of Ariadne. Both of these are graceful, and well executed. At the end of the right branch of the colonnade is the sacrifice of Iphigenia. The moment is taken at which Chalcas is about to strike the fatal blow. Iphigenia, borne in the arms of two men, is appealing to her father, who stands in the front of the picture, turned away from her, with his head veiled; which we may suppose to have been the received way of treating the subject

The Sacrifice of Iphigenia.

ever after the first painter received so much applause for thus escaping the necessity of expressing passions which his art was unable to portray. The figure of the maiden is beautiful, but, by a strange oversight, she has no legs, or if she has, they are hidden behind one of her supporters in a way which it is not very easy to understand. The draperies are for the most part shades of blue and purple, and the effect of the whole picture is too red. Above, Diana appears in the clouds, with the hind which was to supply Iphigenia's place as a victim. To the left is seen a golden statue of the goddess, bearing a lighted torch in each hand, and with two dogs at her feet.

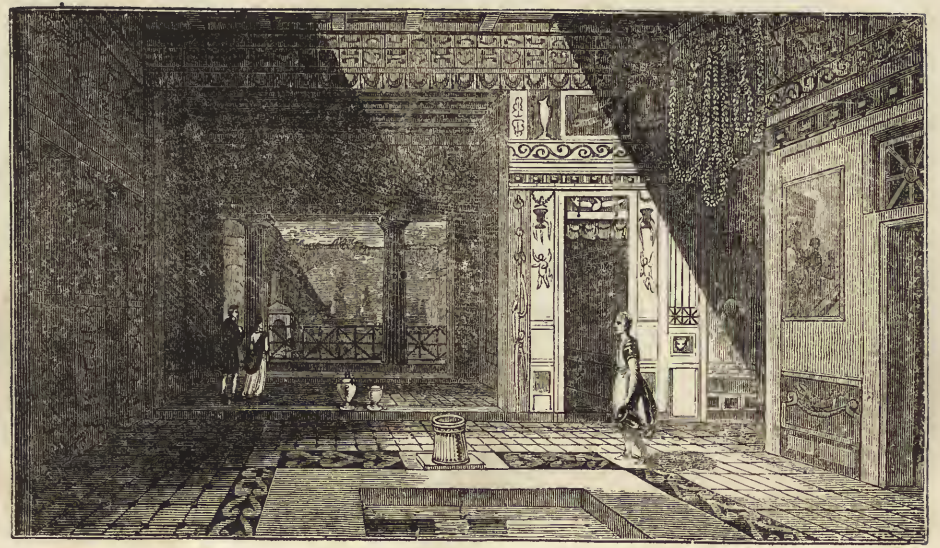
At the side of this picture we enter a room near twenty feet square, and of considerable height. It is called the Triclinium, or the Chamber of Leda, from a painting which occupies the centre of one of the walls. It is painted with the brightest shades of red and yellow, in the fantastic architectural style of which we have so often spoken. In these we have a view of the roof and impluvium of an atrium, which, if there were any doubt as to the internal appearance of that member of the building, would be sufficient to remove it. It is decorated, as we have described, in various instances, with ornamental antefixes. The lower part of the wall is decorated with garlands, sea-horses, and other ornaments, on black panels. We give an outline of the painting, which gives its name to the chamber. This is considered to be one of the most beautiful productions of ancient art, not only for elegance of design, but for chastity and harmony of colouring. The mythological fable of the birth of Castor and Pollux, and Helen, is so well known that it need not be repeated. Leda holds her three children in a boat-shaped vessel, that looks almost like an egg-shell, and presents them to her husband Tyndareus, who looks at them with a pleased expression. It is re-



Leda and Tyndareus.

markable, if the fact be correctly stated, as an instance of the change which takes place in the colours of these pictures, after they have been exposed to the air, that an artist who copied this painting a few days after its discovery, states that the drapery of the princess was green, lined with blue, and the robe of Tyndareus black, lined with green. Yet about a month afterwards the robe of Leda was red, and that of Tyndareus purple, and so they have remained to the present day. Reds usually change to black. The landscape in the back-ground is much faded.

Centaurs painted on a black ground in the Triclinium of the Tragic Poet's House.



House of the Tragic Poet, as restored by Sir W. Gell.

The other two numbers in this room refer to pictures, one of which contains a beautiful Cupid, leaning on the knees of Venus, to whom Adonis seems to be addressing himself; the other is the constantly recurring Ariadne, the most favourite, except perhaps Perseus and Andromeda, of all subjects. It represents her sleeping on a mattress; her head surrounded by an azure glory (the usual colour), while Theseus, who has just quitted her, is in the act of stepping on board his galley, in defiance of distance and perspective. Above, Minerva appears in the air, and seems to direct him. Both of these paintings are much defaced, so that it is not easy to judge of their merit: but the composition of the last has nothing to recommend it.

On the plinth is painted a combat between two Centaurs and a lion. The fierce animal is about to spring upon one of them, who seems to call to his companion for help; and the latter, bearing a lance in his hand, turns to defend him. The truth with which the lion is painted is remarkable; and may be attributed to the frequent opportunities which painters had of observing wild animals in the sports of the amphitheatre.

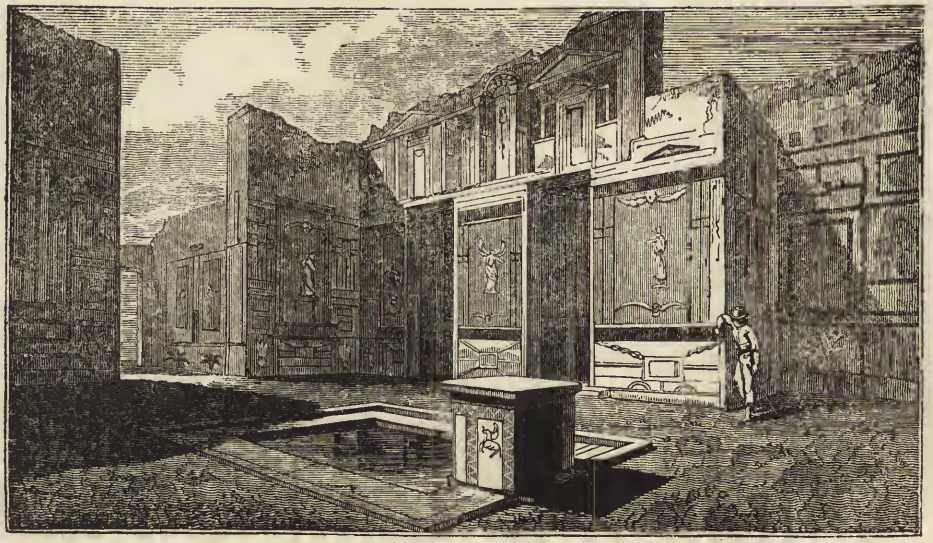
This chamber is prettily paved in mosaic, and is conjectured to have been lighted by a row of small windows elevated above the roof of the peristyle. Even in its present state it is sufficiently lofty.

The opposite plate, which represents the interior of this house restored, is one of those which we are permitted to extract from the second series of 'Pompeiana.' Very little of this restoration is the work of fancy, owing to the perfect state in which the building was found. The roof has been added, together with the uppermost part of the walls; the ornaments are given, either from indications which remain, or are copied from similar situations in dif-

ferent houses. The view comprehends the atrium, tablinum, and peristyle, being bounded by the painted wall above described. On the pier on the right hand is the picture of Chryseis. Probably the entrance to the tablinum was closed, either by curtains or by folding doors: but in the uncertainty of the exact nature of the partition, the restorer has judged it better to omit it altogether. This view therefore may be depended upon for conveying a tolerably correct notion of one of the most elegant houses, upon a small scale, contained in Pompeii. The total want of privacy is repugnant to our notions of comfort; but it can hardly be denied that there is an air of splendour in the extensive and richly decorated suite of rooms, which is scarcely equalled in modern houses of a similar class.

Between the house of the poet and the triumphal arch are several rooms which bear the appearance of having been used as places of refreshment for those who frequented the baths. In one of these was discovered a skeleton under a stone staircase. He had with him a treasure of considerable value, consisting of rings and ear-rings of gold, together with about one hundred and forty coins of brass and silver. Somewhere in this neighbourhood there were found, in 1826, vases with olives still swimming in oil. The fruit retained its flavour, and the oil burnt well.

In Herculaneum also olives have been found in a vessel, the upper part of which was full of volcanic ashes; the lower containing the olives imbedded in a sediment of the consistence of butter. In form and size they resemble Spanish olives. Some of them still retain the stalk. The stones are shorter and thicker than in the varieties now cultivated; and the longitudinal channelling is more determined. Their colour is black, mixed with small particles of green, which are recognised by a strong magnifier



Atrium of the House of Ceres; from 'Pompeiana.'

to belong to the lichens which are generally produced on organic substances during putrefaction. These were not apparent when first discovered; but the action of the air in a very few hours produced an alteration on their surface. They are still soft, and have a strong rancid odour and a greasy taste, which leaves a pricking and astringent sensation on the tongue: and they are so light as to swim in water, which is a mark of a bad olive.

On the opposite side of the street, close to the triumphal arch, is a house known by the various names of Ceres, of the Bacchante, of Zephyrus and Flora. The latter name was derived from a large picture containing a number of figures, which is called the marriage of Zephyrus and Flora, the dream of Rhea, and several other names. It represents a winged figure, conducted by cupids or genii, approaching a female sleeping on the ground. Several other allegorical figures are introduced. The composition and drawing are not good, and hardly merit a more particular description. The atrium is sufficiently preserved to show that this dwelling was at least two stories high. Indeed the walls are among the loftiest in Pompeii, and are decorated in such a way as to give the room the appearance of being two stories in height. The general effect of this atrium is very unlike that of other houses in the town. It is represented in the opposite plate, which is one of those copied from the second series of 'Pompeiana.' In one of the rooms were found the remains of wheels, of exactly the same construction as those now in use. In the front of the view, which is taken looking towards the vestibule, is a slab of marble, covering the mouth of a cistern. In this atrium several beautiful paintings have been found. Among them is a figure of Jupiter, in a contemplative attitude, the eagle at his feet, and his golden sceptre in his hand. His head is surrounded with the nimbus, or glory. The throne and

footstool are gold, ornamented with precious stones; the former is partly covered by the green cloth. The god's mantle is violet-coloured, lined with azure.

The street of the Thermæ, as it is called, in which the entrance to the house of Ceres is situated, appears to run in a straight line to the gate of Nola. It is much worn by carriages, and appears to have been the scene of considerable traffic. The direction appears to coincide exactly with that of the street partly excavated at the gate of Nola, but abandoned.

Returning to the island, we find the whole of it, northward of the poet's house, occupied first by the fullonica, then by the houses of the Great and Little Fountains. Of these two houses, the first is of considerable size and pretensions; but part of its area is occupied by a small separate habitation, which communicates with, and appears to belong to, the fullonica. A handsome entrance in the street of Mercuries leads into a spacious atrium of fifty feet by forty, with the usual distribution of alæ and tablinum. The peristyle contains only three columns of a debased Corinthian order; but to make amends, it has that which gave its name to the house, and the discovery of which excited an unusual sensation at Naples; a fountain of much more magnitude, and attempt at decoration, than any other which had been discovered. Not that it possesses any great beauty, as will be seen by the annexed view, in which it forms the principal feature. It was novel, however, and is indeed almost unique, the only thing resembling it being in the adjoining house: and in addition to this, the materials are curious; the whole being incrusted with a sort of mosaic, consisting of vitrified tessaræ of different colours, in which blue predominates. The grand divisions of the patterns and the borders are formed by real shells, which remain perfect and unchanged. Almost all the ornaments bear some reference to water; consisting principally of aquatic plants and birds. On each side of the al-

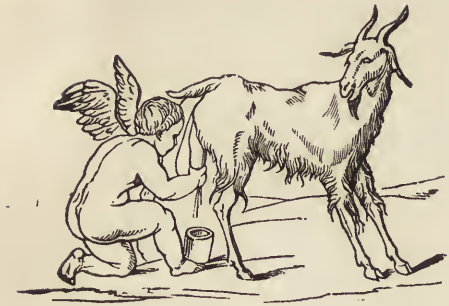
Painting of Jupiter, from the House of Ceres.

cove is a marble mask, hollowed out, and intended, it is conjectured, to receive lights, which at night would have a whimsical and rather ghastly effect. The water trickled down a little flight of steps into a sort of raised piscina, in the front of which is a round column, pierced for a pipe, and probably intended for a jet d'eau. It is a remarkable instance of the general negligence of arrangement, that in this house, which was evidently one of considerable pretensions, nothing is symmetrical. The pillars of the peristyle are not equidistant from their antæ; and the fountain is opposite neither to an intercolumniation, nor to the centre of the opening of the tablinum.

The high wall behind the alcove has lost the paintings observable in the opposite plate, which is copied from the second series of 'Pompeiana.' The plaster fell, soon after Sir W. Gell had taken his view. They presented another specimen of the *opus topiarium*. In the panels are birds killing reptiles, &c., painted with considerable spirit; and below them is painted a variety of garden railings. An upper line of pictures, one of which represents a boar-hunt, forms a sort of frieze.

The house of the smaller fountain is in no respect inferior, in point of interest, to that which we have just described. The impluvium has two mouths for cisterns, one of which communicated by means of leaden pipes, still visible, with the fountain in the peristyle. Between the atrium and tablinum is a step, faced with a pretty sculpture of leaves and flowers. In the latter apartment there is a painting of Cupid milking a goat, remarkable for the lively expression of the figures. The ala and other apartments offer nothing remarkable till we reach the little peristyle, which is surrounded by a broad colonnade of only four columns. Here again we find a fountain, very like that which we have above described, both in design and material. It presents the same

House o. Great Fountain; from 'Pompeiana.'



Cupid milking a Goat.

sort of alcove, surmounted by a pediment, the height of which is seven feet seven inches, and the breadth seven feet. The face projects five feet from the wall. In front of it there was a little sedent bronze fisherman, now in the museum at Naples, which seems, by the position of the hand, to have been meant to hold a rod, as if fishing in the piscina, which had in the centre a little column bearing a bird which spouted water; but whether the said bird was a dove or a goose, is a matter on which authorities disagree. On the right side was a caryatis, and a sleeping fisherman, both in marble; but these have been removed. It should seem that there was a mask in the centre of the alcove which spouted water. Besides the leaden pipes which communicated with the cistern of the atrium, the brass cocks still remain, by which the water could be turned on and off at pleasure, as in modern fountains. On the walls of this court there are three landscapes, differing in character from anything yet found in Pompeii. We give one of them as a specimen: it represents a farm-house, with domestic animals: on the left, leaning against the wall, is the yoke for oxen. At the bottom is a group of figures, one of whom seems to have just brought in a naked infant: it is conjectured that the discovery and adoption of

F rth Scene.

Œdipus by the shepherd of Polybus, or some similar event, is here depicted. One of the other pictures represents a sea-port, with its moles, boats, villas, and other buildings. It is to be observed that the mole is built upon arches; a method of construction often represented upon ancient medals, and intended to prevent the accumulation of mud, by leaving apertures for the current to scour out the interior. It was found, that, by suspending floodgates vertically from the piers, the agitation of the waves was checked enough to secure vessels riding in the interior. The horizon is very high in the picture, as is usual; and the blue of the sea and sky are nearly the same. It

is not improbable that this may be a view of some place on the coast.

Two rooms, one called a triclinium, the other an exedra, or hall for company, open into the portico. The former is painted in imitation of brick-work; the latter contains pictures of game and hunting. Around the peristyle and atrium the usual allotment of sleeping rooms is observable. This house has two staircases, and therefore must have had an upper floor; and it is rather remarkable that it possesses a second entrance, which gave access to the peristyle and private apartments without passing through the atrium. At the corner of this house, in the street of Mercuries, is the fountain of Mercury, on which the head and caduceus of the god are rudely sculptured. On an opposite wall is painted a figure of the same knavish deity running away with a stolen purse. About this spot five skeletons were found, with various coins, bracelets, and rings about them.

Painting, in the House of the Tragic Poet.

Carricle Bar; from a picture in Pompeii.

Chapter IX.

HOUSES OF THE QUÆSTOR, MELEAGER, AND THE NEREIDS.

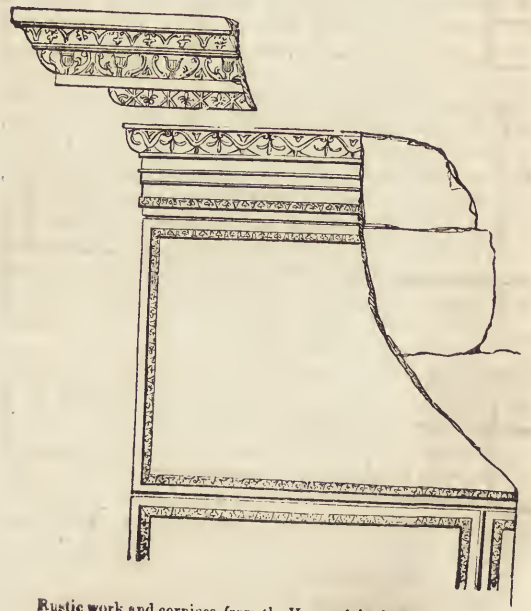
The latest excavations have disclosed three remarkable houses, lying contiguous to one another, on the eastern side of the street of Mercuries, and to the northward of that island which we have just described. These have been named the House of the Quæstor, the House of Meleager, and the House of Nereids.

The house of the Quæstor is the most southern of the three, and was the earliest discovered, that is, between April 1828, and May 1829. The name given to it by the ciceroni of Pompeii must not be regarded as

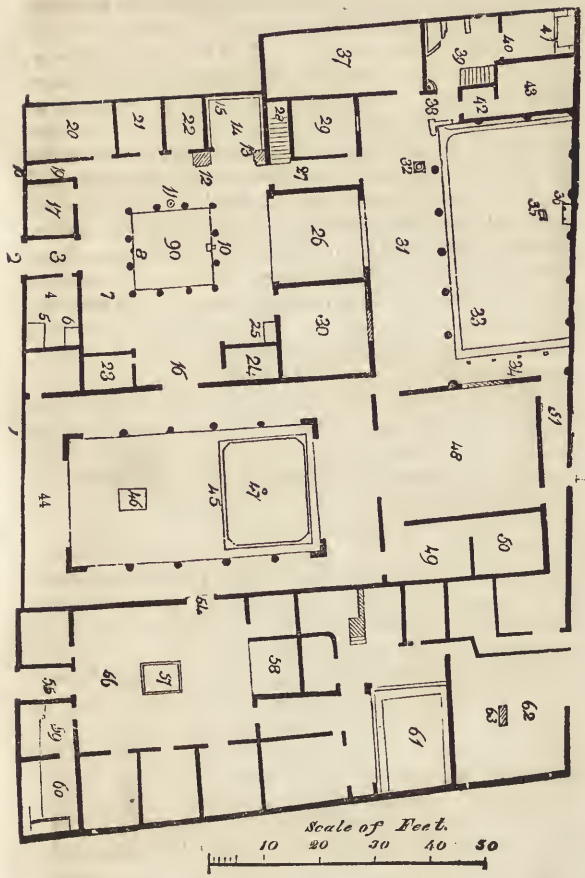
any certain evidence of the owner's rank. It is derived merely from the circumstance of two large chests of considerable beauty and richness of ornament having been found in the public part of the house, which are supposed to have been meant to receive the monies paid in on account of the revenue. It is by no means certain that there was a Quæstor resident in Pompeii: there must, however, of course, have been some considerable officer of the revenue to receive the port dues, which in a place of such traffic, must have been considerable, as well as other taxes, on the land, the transfer of property, and the various other miscellaneous branches of the Roman revenue. Such an officer, whether a Quæstor or not, must have been a person of wealth and trust. When, therefore, we find in an extensive and elegant house, and in the public part of it, where clients and others were accustomed to assemble for the despatch of business, two chests, in strength, magnificence of construction, and size, much beyond that required for the traffic of a private individual, the conjecture is not improbable that they were intended for the receipt of the public revenue, and that the principal officer in that branch of the public service resided here. The house is otherwise named the House of the Dioscuri, or sons of Jupiter, from two pictures of Castor and Pollux in the vestibule. It is, perhaps, the richest and most remarkable yet discovered. The front projects a little upon the Street of Mercuries, and forms one of the corners of a Quadrivium, or place where four streets meet. It is composed of two parts communicating with each other, each of which has its separate entrance from the above-named street. That to the right is the largest, and the most ornamented, and seems to have been meant for the use of the family; the other part being appropriated to servants and offices.

The ground-plan is delineated in the annexed cut.

The façade is rich and ornamented with more than usual care; the walls being worked in rustic with fine white marble stucco, and each block edged with an embossed border formed by stamping the wet plaster with a mould: a cheap and rapid way of producing a rich effect. The narrow channels which divide the blocks are painted blue. The cornice also which surmounted the principal door, being first roughly carved in the tufa of Nocera, was stuccoed, and the stucco moulded in a similar manner. No high relief could be produced thus; and to give more effect, the intermediate spaces between them have been coloured red, black, and blue, so as by the apparent depth of shadow, to



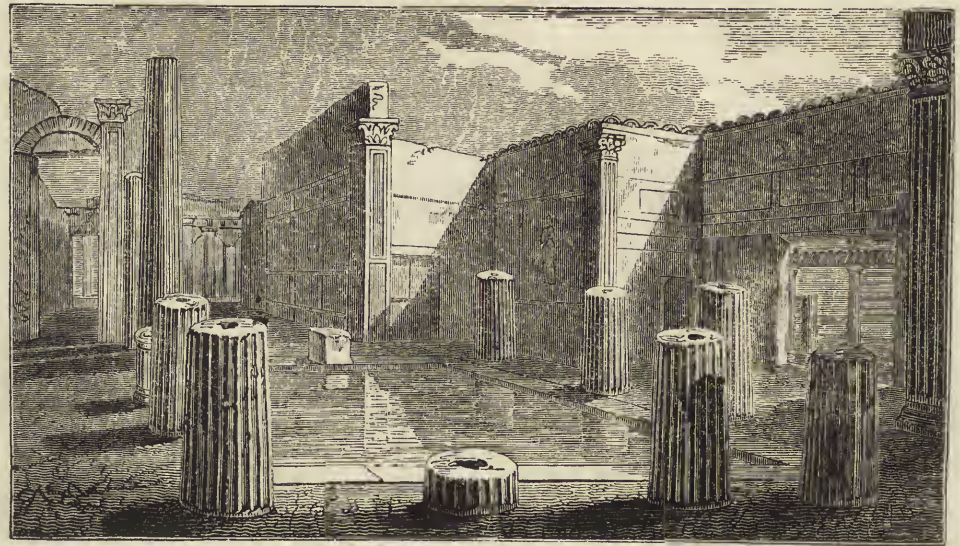
Rustic work and cornices, from the House of the Quæstor.



Ground-plan of the House of the Quæstor.

produce an appearance of greater elevation than the projections possess.

1. Street of Mercury. 2. Principal entrance. Upon one of the jambs of the doorway is painted a Mercury, with a large purse in his hand, in the act of running. Here we may pause to consider the rich and varied perspective of the interior; where the Corinthian peristyle with its twelve columns, and fountain in the centre of the impluvium, beyond it the tablinum, rich with paintings, and in the further distance the ædicula, or shrine of the tutelary deity of the house, combined to furnish a coup-d'œil of more than ordinary magnificence. 3. Vestibule, paved with *opus signinum*. The walls are divided into compartments, principally coloured red and yellow, and painted very beautifully with grotesque designs. Upon either side are spirited paintings of Castor and Pollux, the Dioscuri, from whom the house derives one of its names, reining in their horses. The door on the right-hand side leads into a small room, 4, probably occupied by the porter, where there are traces of a staircase, 5. 6. Sewer. 7. Atrium. It corresponds with the Corinthian atrium of Vitruvius, and is one of the few examples which remain of that magnificent style of building. The roof was supported by twelve columns, placed around the impluvium, formed of the tufa of Nocera, and coated with stucco. They are about twelve feet high, and one foot eight inches in diameter. The lower half of the shaft is coloured red, and the flutings are filled up: the upper part is white. The cornice of the atrium is remarkable for containing the dentils of the Ionic order, while the capitals are formed by plain rectangular plinths,—a singular and unpleasing novelty, for which it is not easy to account in a house distinguished in general for the richness of its decorations. Like that of the entrance, the pavement is of



Atrium of the House of the Questor; from "Pompeiana."

opus signinum. The impluvium, 8, was ornamented by a small marble fountain, 9, prettily designed; representing a water-plant, upon which reptiles, such as frogs and lizards, are carved. The flow of water was regulated by a bronze key. The basin itself is but a few inches deep, so that when the water was not turned on, persons might walk across it without difficulty. In the central intercolumniation, fronting the tablinum, there is what seems to be the base of an altar, 10, probably appropriated to the worship of the Lares, and on the left-hand side, 11, the customary puteal, or well-cover. This is made of a white calcareous stone, in which the constant friction of the cords used in raising water has worn deep channels.

We give, by permission, a view of this beautiful apartment in its present state from the second series of 'Pompeiana:' the only English publication, as we believe, in which the house of the Quæstor has been described. The view is taken from near the vestibule, looking towards the tablinum, through which the columns of the peristyle and garden are seen. To the right we have a glimpse of the central apartment of the house, the court of the piscina. The walls remain perfect nearly to their original elevation, as is proved by the existence of the capitals of the Corinthian pilasters

On the left-hand side of the atrium, in the corner next the tablinum, the two large chests, marked 12 and 13, were found, which have given a name to the house. Each of them was raised upon a solid plinth, encrusted with marble. They were made of wood, lined with plates of brass; and on the exterior bound with iron, and decorated with handles, bosses, and a variety of other ornaments, many of which had fallen off by rust and the decay of the wood, and were found lying beneath. The locks, handles, and other ornaments, were made of bronze. When found, the bottom of these chests was formed merely

of several parallel bars of iron, which of course supported a planking, now decayed. Through the interstices of one of them, marked 12, forty-five gold, and five silver coins are said to have fallen, and to have been found at the time of excavation, so as to afford a clue to the use of these remarkable chests. The greater part of the contents, however, had been extracted in old times; evidently by some person who knew the value, and was at the labour of digging in search of the buried treasure. Owing, however, to some slight error in his measurements, he got into the adjoining room, 22, and greatly increased the difficulty of his task, by thus rendering it necessary to cut through the wall of the atrium, and to extract the money through a small hole in the chest.

The atrium is beautifully painted, in the same style as the vestibule, with arabesque designs upon red and yellow grounds. Upon the plinth are flowers, reptiles, and birds pecking at fruit. Above it are painted many excellent figures. We may notice among them Jupiter, seated on his throne, and crowned by Victory; Fortune holding a rudder, her usual emblem; Bacchus with the thyrsus, and beside him a little faun standing on tip-toe, and endeavouring to catch some drops which fall from a bowl that the God of Wine holds reversed, while a panther, fawning like a dog, pulls at the end of his cloak. The apartment has but one ala, or wing, 14, round which there runs a dwarf wall, or plinth, 15, which served as a seat. It is probable, from the position of the chests, that those who received or paid the public money were stationed here. 16. A large recess, containing a door which leads into the great court of the Piscina. Among the pictures in this part of the atrium were Ceres; Apollo sounding the lyre; Saturn with his scythe; and here and there landscapes containing small figures, not altogether dissimilar n style to those of Nicholas Poussin. Two of

them represent scenes near the sea-shore, with hilly undulating ground, verdant to the margin of the sea, with incidents appropriate to the scenery. In one is told the story of Perseus contending with the kinsmen of Andromeda, who opposed his marriage with the princess after he had delivered her from the sea-monster. In the other, Jupiter is represented carrying off Europa; and several beautiful cupids appear in different parts of the picture. The whole atrium, exclusive of the recess, is about forty feet square, and the open space in the centre is about seventeen feet in each of its dimensions.

Various rooms of various uses surround the atrium, some lighted from the street by a window, as 17, 19, 20; others entirely dependent upon the atrium, and lighted imperfectly by a window or lattice placed above the door. 17 is conjectured to have been the apartment of the *atriensis*. It is decorated in the same style, and with the same elegance, as the atrium. The closet, 19, was probably a store-room. In 20 there are two small, but remarkably fine pictures; one of Diana descending from heaven, attracted by the beauty of Endymion, with two nymphs in the back ground; the other of Narcissus. There are other pictures of bacchantes, flying figures, &c. The pavement is of *opus signinum*. 21 and 22 contain nothing worth notice, except that in the latter there is a mosaic pavement. 23 is merely plastered with white stucco, in which there are two rows of small holes, apparently meant for brackets to support two tiers of shelves. This, therefore, is supposed to have been a store-room, especially as bronze and glass vases were found in it. In 24 the same traces of shelves were found as in 23, and a quantity of provisions, such as nuts, lentils, grains, and figs: it was therefore another store-room. The thresholds of both these apartments are of white marble; and in

one of them, the iron pivot upon which the door turned still remains. 25 appears to be a plinth, or basement, intended to receive something, but of what nature is uncertain.

The tablinum, 26, is an apartment of remarkable splendour. The pavement is of white mosaic, edged with a black border. The walls are of uncommon beauty. Each of them has in its centre a picture: that on the left hand as the visitor enters, represents the quarrel between Agamemnon and Achilles, and Minerva interfering to restrain the latter: that on the right, Ulysses discovering Achilles among the females of the court of Lycomedes. This picture has the appearance of being executed originally in shades of red, covered afterwards with transparent tints, through which the red ground is generally visible. Upon the walls are painted hangings of blue cloth embroidered with gold, with four groups of fauns and bacchantes worked upon them. The plinth is black, and ornamented with the usual variety of arabesque patterns, such as lions and centaurs fighting; and cupids riding in chariots drawn by stags and goats. In another part figures are represented coming out of doors in a colonnade, enriched with festoons of fruit and flowers. Not less worthy of notice is the frieze, along which is painted a narrow line of landscapes with figures, one of which is supposed to represent the return of Ulysses to Ithaca. It contains a sedent figure, with a peaked, Chinese-looking hat upon his head, who is offering a cup to another man in tattered garments, stretched on the ground, and playing with a dog. This right-hand wall, which presents a surface about twenty feet square, adorned with almost every variety of painting known at Pompeii, is unmatched for beauty and brilliancy of effect.

27. Fauces, or passage giving access to the garden when the tablinum was closed. 28. Narrow stair-

case, probably leading only to the roof; for the house, judging from the slightness of its walls, can have had no upper story. 29. Probably a bed-chamber. It is painted with arabesques, and paved with *opus signinum*, as usual; and contains three pictures worth notice; one of Cephalus and Procris, another of Narcissus, and a third representing a nymph leading a child to Bacchus and Silenus, who initiate him in the use of wine. The room on the other side of the tablinum, 30, may probably have served for a winter triclinium. It is lighted by a large window opening on the garden portico, and is paved in black and white mosaic. The disposition of the paintings is remarkable. The plinth is black, relieved by flying cupids, admirably executed. Above it are architectural arabesques, containing figures of priests, with pateræ, and implements of sacrifice, between which there are alternately red and azure panels. The red panels rest upon a blue band, and the blue panels on a red band; and the paintings on these bands are varied according to their colour. Upon the red are ferocious animals chasing their prey, or themselves pursued by dogs, or throwing themselves into the water to quench their thirst: on the blue are whimsical aquatic monsters, such as a Triton with the body of a man, and the tail of a lobster, who is driving a sea-horse surrounded by dolphins. Three pictures occupied the centres of the three red compartments, two of which are almost obliterated: the third represents Thetis dipping Achilles in the river Styx. In the blue compartments there still remain a beautiful female playing on the lyre, and a Nereid seated on a Triton's back. She bears a shield, and may be meant for Thetis carrying the armour to Achilles. The upper parts of the walls are more lightly ornamented, and painted on white grounds.

Thetis dipping Achilles in the Styx.

Through the tablinum we enter the peristyle, 31, if the term may be applied to a court like this, which has a colonnade on one side only. The roof was supported by five Doric columns. We spare the reader the details of the paintings here, which are in the same style as those already described: but two dramatic scenes are worthy of notice, which have been represented at pp. 221, 227, of vol. i. There is also a Phædra and Hippolytus, of very good execution. 32. Puteal. 33. Garden, formerly enclosed by a wooden railing, as is proved by vertical channels cut in the pillars to the height of three feet six inches, to receive the uprights. It seems to have been laid out in long straight flower-beds. The wall opposite the tablinum is divided by engaged pillars, and the intermediate spaces filled with paintings, representing trees, grass-plots, fish-ponds, and other accessories of a garden. Immediately opposite the vestibule is an altar, 35, raised before an ædicula, 36, which, from the style of its ornaments, must have been dedicated to the wor-

Court of the Piscina of the House of the Quæstor, from 'Pompeiana.'

ship of Bacchus. On the right of the garden is a walk 34, covered by creeping plants trained over a trellis supported on stone blocks, which are still to be seen

At the other end of the portico is the entrance to a large chamber, 37, which, from its size, situation, and elegance, may be supposed to have been occupied by the master of the house. Most of the subjects represented here bear some relation to the chase: there is one in better preservation than the rest, which may represent Meleager or Adonis returned from hunting. 38. Passage leading to 39, a kitchen, intended probably for the private service of the family, to judge from its unusual position in the most elegant and retired part of the house. On the right hand is a sink; on the left a stair; opposite to which is the fire-place. Fragments of a picture exist, which seem to have represented the goddess Fortune; and there are also two tails of snakes, emblems of the tutelary genii, which we have stated in a former chapter were commonly set up in kitchens as a protection against robbery or wanton insult. 40, 41. Offices. 42, 43. Ante-room and bed-chamber, probably meant for the use of some upper servant.

Returning through the tablinum and atrium, we enter the most splendid apartment of the house, called the Court of the Piscina, from a reservoir of more than common dimensions. The colonnade, 44, is formed by eight columns, four on each side, with angular antæ, and engaged columns at the corners. They are stuccoed and fluted; the lower part of the fluting filled up, and painted red, as usual, to the height of four feet eight inches. The diameter at the base is one foot eight inches; at the capital, one foot four inches; the height of the shaft, nine feet eleven inches: the capitals are of stucco, and approximate to the Corinthian order. The whole portico is raised upon a step above the interior

court, 45, and the step is painted red. The area of this court was probably partly occupied by flowers, as earth was found here, having a small reservoir, 46, in the centre. The eastern end was entirely occupied by a large piscina, 47, having in its centre a column, through which the pipe of a fountain still passes. Of this court we give a view, taken, like the view of the atrium, from the second series of Sir W. Gell's Pompeii. It is taken from within the exedra, or triclinium. On the antæ in front are paintings of Perseus and Andromeda, and of Medea meditating the murder of her children, of which we have given engravings. On the other fronts of these antæ are also paintings; one of a dwarf leading a monkey, engraved in p. 215, vol. i.; the other a picture of Hygeia. In different parts of the room are other paintings; one is a noble figure of Jupiter. The rest of the walls is occupied, as usual, with a variety of arabesque and capricious ornaments, upon red, white, yellow, and green grounds. This, and the Corinthian atrium, and the peristyle of the house of Nereids, to be described presently, are the most beautiful apartments yet found in Pompeii.

A noble exedra, or summer triclinium, 48, opens on the upper end of the colonnade. Formerly the pavement was incrusted with precious marbles, as appears from the fragments of those scarce and beautiful kinds called rosso and giallo antico, African marble with red spots, and oriental alabaster, which have been found: but this high-prized ornament has been removed, as is almost invariably the case, by the ancients themselves. Nearly the whole front was open to the court, and might be closed at pleasure by large folding doors, as the marble sockets in which they turned still show. A large window opens on the covered walk beside the garden. The contiguous rooms, 49 and 50, appear to be a

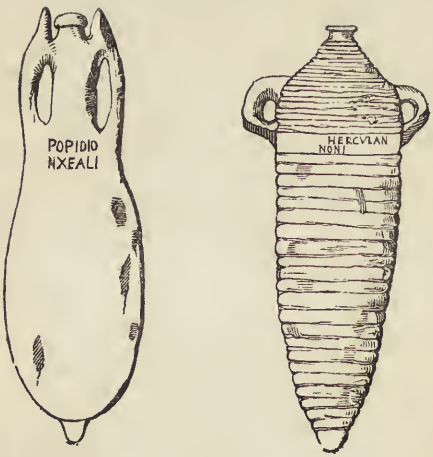
Perseus and Andromeda.

Medea meditating the murder of her Children.

bed-chamber and ante-room. Two doors open from the triclinium upon a passage, 51, leading from the garden to the servants' apartments at the other end of the house, in which there is a back door, 52, leading into the lane, 53. 54. Communication with the offices. 55. Entrance to the offices from the street of Mercuries. 56. Tuscan atrium. The inferior finish of this portion of the house shows plainly that it was intended merely for domestic uses. Some persons have supposed it a *hospitium* for the reception of guests. In this case six strangers might have been lodged in the apartments surrounding the atrium, which, with the exedra, would have been common to all. The walls are plainly stuccoed white without any painting; the floor, as usual, is of *opus signinum.* 57. Impluvium, executed in stone roughly chiselled. 58. Exedra, or hall, painted roughly with landscapes on a black ground. The pavement is *opus signinum* bordered with a mosaic meander. 59. Kitchen, in which the earth is distinguishable, and the usual domestic gods are painted above it. 60. Adjoining offices. Above these and the adjoining rooms, traces are to be seen of the floor of an upper story, and the doors of communication are still preserved in the walls. The larger apartments, peristyles, atria, &c. were, of course, much loftier than was necessary for the rooms of servants and offices, so that there might be two stories without the roof of this portion being higher than that of the other. The other rooms on this side of the house appear to have been appropriated to servants, or to have been used as store-rooms, &c. Even here the universal taste for paintings is shown by patterns coarsely executed on red and yellow grounds. 61. Court from which the adjoining rooms were lighted. 62. Large room, the ceiling of which appears to have been supported by a central pier, 63. It communicates

with the back lane by a broad doorway, large enough to admit a cart, and is conjectured to have been set apart for purposes of household traffic, as the laying in provisions, &c., for which its size and situation seem to adapt it. The other numerous apartments in this quarter of the house are not worth a minute description, being mean and small, and apparently suited only to the occupation of slaves

Separated from the house of the Quæstor by a narrow street, is a house, marked 30 on the large map, chiefly remarkable for containing pictures of no very decent description. In front it has a thermopolium, or wine-shop; in an inner chamber, full of pictures totally unfit for representation or description, there are two of inoffensive character, which contain some curious details relative to domestic life. One of these has been already engraved, p. 123, vol. i.: it represents a wine-cart, and shows the way of filling the amphoræ. The clumsy transverse yoke by which the horses are fastened to the pole is worth attention. Another method of yoking them, resembling the modern curricle-bar, is represented in the head-piece to this chapter. We have also to point out the large skin, occupying the whole of the waggon, and supported by a framework of three hoops. These minutiæ may of course be depended on as copied from the implements in use. The neck of the skin is closed by a ligature, and the wine is drawn off through the leg, which forms a convenient spout. Two amphoræ may be observed. They are pointed at the bottom, so that they might be stuck into the ground, and preserved in an upright position without difficulty. Amphoræ have been found several times thus arranged in the Pompeian cellars, especially in the suburban villa, where they may still be seen standing upright, in their original posture.



Amphoræ.

The other picture represents a drinking scene. Four figures are seated round a tripod table, hardly higher than the benches. The dress of two of the figures is remarkable for the hoods, which resemble those of the capotes worn by the Italian sailors and fishermen of the present day. They use horns instead of glasses. Above are different sorts of eatables, hung upon a row of pegs. We may conclude, from the style of the figures, and of the accommodations represented, that the company which usually frequented this house of entertainment was of a very low class. It is said, however, that excavations of later date have disclosed some interior apartments very superior in elegance and purity to those of which we have already spoken. Nearly opposite to this house several skeletons and articles in gold and silver, brass and earthenware, were found twelve feet above the ancient pavements. These must pro-

Drinking Scene.

bably be the remains of some persons who were suffocated by mephitic vapours, while searching for valuables among the ruins.

Adjoining to the house of the Quæstor, and on the northern side of it, is the house of Meleager, as it is commonly called upon the spot. This evidently consists of two houses thrown into one. There is only one door of communication between them. The consequence is that there are duplicates, as it were, of all the apartments; and the mansion contains no less than two atria and three peristyles, of considerable size and splendour.

This house, in appearance, character, and general plan, bears so strong a resemblance to the house of the Quæstor, that it is unnecessary, and might be tedious, to give a plan of it, and go through a minute examination of the several rooms. Of the two divisions, the northern is the plainer and less handsome, containing the usual suite of vestibule, atrium, tablinum, and peristyle. The Tuscan atrium contains nothing remarkable. Two of the apartments which surround it have evidently been destined for bedchambers, and contain alcoves, raised a few inches above the level of the floor, where the beds were placed. In one of them, traces are still visible on the ground, where heavy furniture has been drawn backwards and forwards. The walls are rusticated, and painted to resemble slabs of different marbles: a gaudy and tasteless practice, which we have elsewhere found occasion to mention. The tablinum was once painted; but little now remains of its ancient decorations. Within it is a peristyle, supported by eight columns. One of the angles has been strengthened by a substantial brick pier, erected probably after the earthquake, A.D. 63, which has left everywhere its traces, in the ruin which it produced, and in the subsequent restorations. Beyond

is a triclinium, the most ornamented room in the house; but the pictures are of inferior quality.

From this, which appears to have been devoted to the inferior members of the family, we ascend by three steps through a doorway broken in the party wall, to the adjoining division, which evidently was at one time a separate house; and is as plainly proved, by its architectural superiority and the number of pictures and mosaics found in it, to have been occupied by a family of wealth and consideration. Upon entering by the above-mentioned doorway, the visitor finds himself in a Corinthian atrium, supported by sixteen columns of somewhat grotesque character, not clearly referable to any order, but bearing some resemblance to the Doric. The apartment is much damaged: it was once richly painted with grotesques upon grounds of various colours. It communicates with the street by a vestibule, which forms a distinct entrance to this portion of the mansion. Communicating with this atrium there is another smaller peristyle, which, in situation and disposition of the adjoining apartments, resembles that excavated many years before in the house of Sallust, and described under the title of the Gynæceum. One of the chambers which open upon the atrium is remarkable for the beauty of its black and red mosaic pavement. Beside it there is a small chamber or closet, which has no other opening than a large window to the atrium, above a dwarf wall, sixteen inches high, covered with a marble coping, in which the traces of an iron grating are clearly to be seen. There are also, on both sides of the aperture, the marks of locks or latches; from which we may infer that two portions of the grating might be opened or closed at pleasure. The only explanation which we can give of this strange apartment, is to suppose that it was the cage of some wild beast; though the

chief room of the house seems an odd place for such an inmate.

Communicating with this atrium is a tablinum, on the walls of which were painted two stories, one of Hercules, the other of Meleager, the one from whom the present name of the house is derived. These have been removed to the Museum Borbonicum. The latter represents the moment at which Meleager presents to Atalanta the boar's head, and

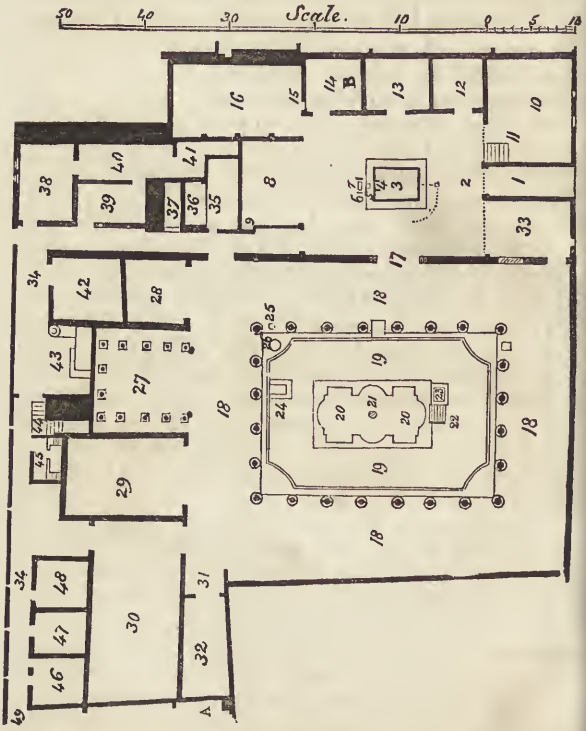
Meleager returned from Hunting.

his uncles are about to take it from her. Meleager sits in the middle of the picture, clothed in a short purple mantle: his sword is suspended by a sash, and in his left hand are two javelins. His head is turned, as if listening to Atalanta, who is leaning on the back of the stone seat on which the hero reposes. At his feet is the head of an immense wild boar, and his dogs. Beside him are his uncles. There is also a black frieze, in which are fauns and bacchantes in various attitudes, the beauty of which excites a regret, that they are not in a higher state of preservation. The floor was mosaic, with pieces of different coloured marbles let into it. The two pilasters which flank the entrance to this apartment are remarkable for containing two little niches, painted azure, and intended apparently to receive small statues, or some other moveable ornament. But the largest and richest apartment of this house is the triclinium, which lies beside the tablinum, and is lighted by a large window opening upon the garden beyond. In the centre of the mosaic pavement is a circle, three feet four inches in diameter, containing a noble lion surrounded by cupids, who are binding him with garlands, while at one side nymphs or bacchantes look on. The peristyle is small. One circumstance relating to it is worth preserving, because it proves that these small courts were used as gardens: it is said that the remains of shrubs which had been planted here were found during the course of the excavation. This part of the house is completely ruined, for a range of subterranean chambers, used probably as cellars, extends beneath it; and the vaults having fallen in, great part of the garden and peristyle has gone along with them. The wall of the garden has been painted in the style called in a former chapter *opus topiarium*, that is to say, with views of gardens ornamented with railings, fountains,

birds, statues, &c. Above these are sea views, containing Nereids, as large as life. One of the adjoining rooms is remarkable for a Doric cornice, supported by pilasters with Grecian capitals. Another, and a more beautiful example, has been discovered lately at the entrance of a house opposite to that which we are now describing. These confirm the theory which has been advanced, that the Pompeian architecture is originally of Grecian character, however varied by Roman alterations, and especially by the restorations and improvements consequent upon the great earthquake, sixteen years before the inhumation of the city.

The third house which we have mentioned, that of the Nereids, was uncovered between October, 1830, and May, 1831; and has not, as we believe, been before described, except in the Neapolitan government publication, called the Museo Borbonico, from which the plan and details here given are extracted. It adjoins the house of Meleager, and is separated by one dwelling from the city walls, from which its vestibule is only some sixty paces distant. The front is covered with a plain white stucco, resting on a plinth coloured to resemble grey marble, and surmounted by a red fillet. Even in the vestibule we see promise of the abundance of ornament which the mansion contains. The walls are divided into three compartments · the lower, forming the plinth, is black; the centre, red; the upper, white. We may take this opportunity to point out a circumstance, which probably has already caught the reader's attention, that in the Pompeian houses the walls are very frequently divided into two or more horizontal bands or compartments of different colours; and that then the darkest colours are almost always placed lowest, the shades becoming lighter as they approach the ceiling. This difference of colour might perhaps be

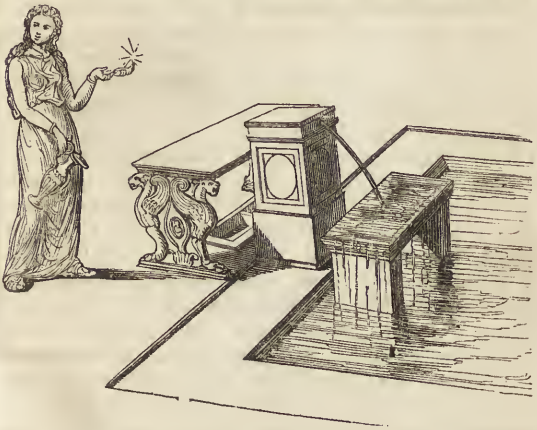
intended to give the effect of greater height and airiness, and the painter further took advantage of it to produce greater variety in his designs. Often the several tiers of colour are charged with arabesques in distinct styles: as indeed in this vestibule, where the



Ground-plan of the House of the Nereids.

black plinth is ornamented with caryatides, bearing javelins, from which depend festoons of fruit and flowers; the red compartment is relieved with architectural arabesques, intermixed with bacchantes; and in the white the painter has again introduced caryatides, together with priestesses and architectural designs.

1. Vestibule. 2. Tuscan atrium, paved with *opus signinum*, intermixed with a more than usual quantity of broken marble. 3. Impluvium. 4. Marble trough. 5, 6. Fountain, and marble table, with two hollows, 7, under it, lined with marble, and with marble covers. These probably were meant for wine-coolers, and were continually supplied with fresh water from the adjoining fountain; which consists of



Marble Vase, Fountain and Marble Table in the Atrium of the House of Nereids.

a rectangular plinth, inlaid with various marbles, among which are dark green serpentine, with lighter spots, and rosso and giallo antico. A small bronze

mask is let into the upper part, through which a streamlet spouted into the trough, 4, and thence trickled over into the impluvium. The style of painting is similar to that of the vestibule. A dark red plinth surrounds the room, on which Nereids are painted, reposing on sea lions and other marine monsters; and from this style of ornament, which is prevalent throughout the whole, the house has received its name. Above are architectural arabesques, on a black ground; a rare exception to the rule above laid down, as to the order in which colours succeed each other. There are several pictures in different parts of the room: Venus, standing by Vulcan, while he forges armour for Æneas; Dædalus and Pasiphae; Paris and Helen, and some other figures.

The tablinum, 8, is paved with *opus signinum*, enriched with mosaic bands of different patterns. The walls are almost covered with pictures, above which there is a rich frieze, in which are intermingled stucco bas-reliefs and pictures, as in the celebrated baths of Titus at Rome. This is the only example of this kind of decoration yet found in Pompeii; and a conjecture has been made, that the decoration of this room was not much anterior to the destruction of the city, since it much resembles that style of ornament which prevailed among the Romans about the time of Vespasian and Titus. Here we find a red plinth, with Nereids, like those in the atrium; above the plinth, a yellow ground, with flying figures, and a picture in the centre of each wall. The subject of one is Isis; of another, Mars and Venus[1]; the third is entirely obliterated. Above this yellow ground is the stuccoed frieze. A small recess, 9, may perhaps have been the lararium. The plan of this house exhibits a deviation from the ordinary practice, inasmuch as the tablinum does not communicate with the peristyle, nor indeed with any apartment except the atrium.

10. Large room, which seems to have been a store-room, containing a staircase, 11. The small chamber, 12, is remarkable for the beauty of its arabesques, and contains a very pretty picture of Cupid leading Jupiter, in the form of an eagle, to Ganymede, who sleeps profoundly, in an elegant attitude of repose. 13 and 14 are ornamented in the same style, and with the same elegance. These three rooms were probably bed-chambers; they were lighted from the atrium by windows placed above the doors. The room, 14, had also a window, 15, looking into the spacious triclinium, 16. This room is chiefly remarkable for three vertical stripes in the wall, roughly plastered over, corresponding with three holes in the pavement; from which appearances it is inferred that the house had been severely shaken in the great earthquake, and that beams, now perished, had been erected in these places to support the superincumbent weight, and relieve the wall.

The atrium communicates with the peristyle, 18, by the door, 17. Owing to the breadth of the aperture, and for the convenience of being able to open or close a part of it, the door was divided into four leaves, which folded back like a window-shutter. This is plain from the holes sunk in the marble threshold. This peristyle is one of the most magnificent and largest apartments yet found in Pompeii. The portico is formed of twenty-four columns, built of bricks and small stones, and coated with stucco. The lower portion of them, as usual, is left unfluted, and is painted red; the upper portion is white. In point of architecture they are irregular, but approximate to the Doric order. Below the abacus is an oval moulding, and under the latter, leaves, on a blue ground. Iron rings are let into the base of each column. To these were attached cords, by means of which an awning could be spread over

the impluvium, and the bright glare of day softened at pleasure. We are led to this conclusion by the knowledge that such veils were in common use, as has been formerly mentioned, and by a discovery made in a house recently excavated at Herculaneum, where rings like these were found, together with bars of iron extended along the architrave, between the intercolumniations, which could scarcely have been put to any other purpose than to support a covering. The impluvium, 19, is surrounded by a channel of stone, to collect the rain-water, and throw it into the reservoir, 24. It was planted with shrubs and flowers, the roots of which were found. Between the columns were remains of a wooden fence.

The reservoir, 20, is edged with a white marble coping, and lined within with stucco, painted with a deep azure, in vivid preservation, resembling cobalt blue. It was fed with a two-fold supply, from a column, 21, in the centre, perforated for a pipe and bronze cock, by which the water could be stopped at pleasure; and from another fountain, 22, which ran down eight little steps, forming a diminutive cascade before it reached the reservoir, and gratifying the senses with the sight and sound of falling water, so especially delightful in a sultry climate. The square basin, 23, contiguous to the reservoir, and communicating with it, may have served to preserve the fish, which were probably kept here when it became necessary to empty the larger cistern; or else for the more convenient supply of water to the garden, without damaging the marble border. The mouth of a third cistern, to receive the rain-water, is seen at 24. 25. Puteal, with some remains of a wooden cover. 26. Large earthen pot, containing lime, the presence of which furnishes another reason for supposing that the house was in course of repair at the time of the eruption.

The walls are painted in the same style with those already described. It is remarkable that we again find upon a red plinth the same Nereids accompanied by sea monsters: the owner must surely have had some special reason for his devotion to these marine deities. Of the numerous pictures which once decorated this peristyle, seventeen are still visible.

The large apartment, 27, is unique. It will be recollected that according to the descriptions of Vitruvius, the Egyptian œcus differs from the Corinthian, inasmuch as the roof of the latter is supported by one tier of pillars, and all the room is of the same height; while the former has a smaller range of pillars placed above and upon the main range, and is surrounded with a gallery level with the capitals of the lower tier, something like a Gothic church, where the arcades of the nave may represent the lower, the clerestory the upper tier of pillars. We seem to have an example of this method of construction here. The front of the apartment, to the peristyle, is ornamented by four columns of considerably larger diameter than those in the interior, which evidently reached, in a single order, to the height of the two orders which we suppose to have existed within. There is a staircase, 44, at the back of the room, which may have led to the gallery of which we have spoken. The capitals bear some resemblance to the Corinthian order. The architraves are not straight, as in pure Greek and Roman architecture, but are formed by a small segment of a circle, upon which the floor of the supposed gallery must have rested. This innovation was a natural consequence of adopting aræostyle intercolumniations. From it, it was a natural step to support arches avowedly on pillars, and abandon straight entablatures,—an architectural abuse, as it is termed by critics, which arose among the Romans about the time of Titus, and was much followed by the Byzan-

Capital from House of Nereids.

tines and Goths. The columns and walls of this hall are tinted yellow, and even the pictures are *monochrome*, as it is termed, or painted in one colour, that colour being yellow. This probably was an imitation of that extravagance which made the wealthier Romans cover their walls entirely with gilding. Two of the pictures remain: Theseus conversing with Ariadne after having killed the Minotaur; and, as it should seem, Tiresias, after his transformation into a woman. The floor is mosaic, white bordered with black patterns. Of the rooms which flank this noble apartment, 28 is much more plainly decorated than the rest of the house. The cornice is richly wrought in stucco; the rest is a plain white ground: and as it cannot be supposed that this arrangement was intended to be permanent, in the midst of so much splendour, we have a fresh reason for supposing that the eruption of Vesuvius interrupted the restoration

of this house. We may also infer, that as the plaster was all laid on at once, it was intended to receive encaustic, or, at all events, not fresco paintings. 29 is noble in its proportions, and richly ornamented in the prevailing style.

The great triclinium, 30, is of magnificent dimensions. It has two doors, one to the peristyle, the other to a passage, 34, which traverses the whole breadth of the house. Here again the paintings and the pavement are in the same style which we have described so often in this house, except that there are no Nereids. There is no visible provision for lighting this room, and the day must have been admitted through the roof, or through windows in the upper part of the walls, which, to correspond with the usual lofty proportions of Pompeian rooms, must have been of extraordinary height. There is one well-preserved picture of the Judgment of Paris. 31. Ante-chamber. 32. Sleeping-room, elegantly painted. 33. Probably the porter's lodge, having two doors, one to the atrium, the other to the peristyle, and two windows, one high and narrow, to the street, the other low and spacious, to the peristyle; so that this room commanded a view of both the chief apartments of resort.

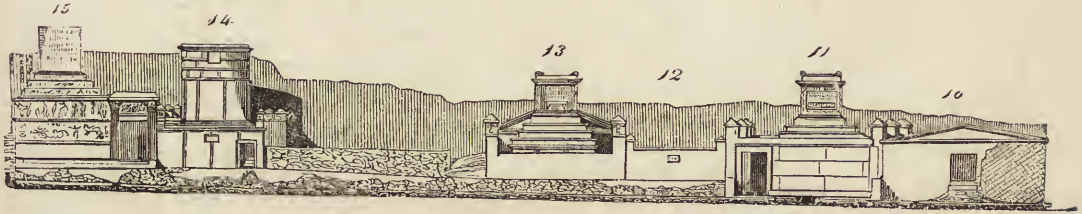
The rest of the house is devoted to humbler purposes and meaner occupiers. The passage, 34, leads from the offices, and communicates with the atrium, the peristyle, and the triclinium. It terminates in a back door, 49. 35, 36. Chamber, and recess for the bed. 37. Inclined plane, terminating in three steps,—a very common substitute for a staircase, as in the crypto-portico of Eumachia. 38, 39, 40, 41. Ergastulum, or lodging of the slaves, as is conjectured from the retired situation, the total absence of ornament, and the little light which could have been received by those rooms. 42. A chamber of a better order, which

from its neighbourhood to the kitchen was probably occupied by some head servant. 43. Kitchen, open to the passage. Above the hearth is painted a serpent, twined round a tripod, and two *camilli*, or servants of the priest, about to assist at a sacrifice. 45. Sink, &c. 46, 47, 48. Mean rooms, probably occupied by servants. We here give a section of the house drawn from A to B on the plan *.

The results of the excavations of three years, from April, 1828, to May, 1831, have been encouraging in the extreme. In a part of the city recommended by no particular advantages of situation, three houses have been discovered, little inferior to any in point of extent, and in richness of ornament superior to any yet known. A rich harvest probably yet remains under the volcanic soil to gratify the curiosity of antiquaries and scholars. One thing is earnestly to be desired: that the first house suited to the purpose should be entirely roofed over and restored, with strict fidelity to existent indications, according to the best interpretations of the ancient architectural authors. Such a work would be attended with no heavy expense; and if performed with a view to truth, not to the establishment of any particular theory, would do more to simplify our ideas of a Roman house than all the learned disquisitions yet written. We might then too better judge of the effect of the paintings, from seeing them in their original situation, not in the Neapolitan Museum: and the beautiful arabesques, from among which they are usually taken, would not be deformed by unsightly patches of bare wall.

* The section below refers to the tombs.

Section of the House of the Nereids.



Elevation of part of the Street of Tombs.—See p. 271 to p. 278.

Chapter X.

SURVEY OF THE REMAINDER OF THE CITY.

Returning southward along the Street of Mercuries, we pass under the triumphal arch of Augustus, or of Caligula, as it is otherwise named, and crossing a transverse street which leads towards the gate of Nola, enter the Street of Fortune, a continuation of the Street of Mercuries, leading straight to the triumphal arch at the north end of the Forum, and bounding the island of the baths on the eastern side. This street is one of the most spacious in Pompeii, being twenty-two feet wide, and about two hundred feet long. It takes its name from the temple of Fortune, described in the first volume, p. 207, and the following pages, where we have given a long catalogue of articles found in the course of excavation. The houses on the eastern side were but partially cleared up to our latest accounts: one of them, about the centre of the street, nearly opposite the entrance to the Thermæ, is of more consequence than the rest, and has been named the House of Bacchus, from a large painting of that god on a door opposite to the entry. Channels for the introduction of water are found in the atrium, which has been surrounded by a small trough, formed to contain flowers, the outer side of which is painted blue to imitate water, with boats floating upon it. The wall behind this is painted with pillars, between which are balustrades of various forms: cranes and other birds perch upon these; and there is a back-ground of reeds and other vegetables, above which the sky is visible. The greater portion of the eastern side of the

street is occupied by a row of shops with a portico in front of them. It is flanked on either side by foot-paths, and must have presented a noble appearance when terminated by triumphal arches at either end, and overlooked by the splendid temple of Jupiter, and that of Fortune elevated on its lofty basis. It is to be noticed that the last-named edifice does not stand symmetrically either with the Street of Fortune, or with the transverse street running past the House of Pansa. "The portico," we quote again from Gell, "is turned a little towards the Forum, and the front of the temple is so contrived that a part of it might be seen also from the other street. It is highly probable that these circumstances are the result of design rather than of chance. The Greeks seem to have preferred the view of a magnificent building from a corner, and there is scarcely a right-angled plan to be found either in ancient or modern Italy*."

The street running westward between the baths and the Forum presents nothing remarkable, except that in it are the signs of the milk-shop and school of gladiators above described. There is also an altar, probably dedicated to Jupiter, placed against the wall of a house, above it is a bas-relief in stucco, with an eagle in the tympanum. Eastward of the Forum this street assumes the name of the Street of Dried Fruits, from an inscription showing that dried fruits were sold in it; and, indeed, a considerable quantity of figs, raisins, chesnuts, plums, hempseed, and similar articles were found. This street has only been excavated a little way, to the point at which a narrow alley crosses it, and runs down to the Street of Silversmiths, parallel with the Forum, at the back of the Pantheon and Chalcidicum. This portion of the town is laid down on a large scale in the plan of the Forum, vol. i. Near the point at which this alley

* Pompeiana, Second Series, vol. i p. 70.

Bacchus, from a painting.

meets the Street of Dried Fruits, there is a remarkably graceful painting of a youthful Bacchus pressing the juice of the grape into a vase placed upon a pillar, at the foot of which is a rampant animal expecting the liquor, apparently meant for a tiger or panther, but of very diminutive size. This picture is one foot five inches high, and one foot two inches wide. It probably served for the sign of a wine-merchant. Corresponding with it, on the other side of the shop, is a painting of Mercury, to render that knavish god propitious to the owner's trade. There is nothing further worthy of notice till we emerge into the broad and handsome Street of the Silversmiths.

This is about twenty-eight feet wide, and bordered on each side by footpaths about six feet wide, which are described as made in several places of a hard plaster, probably analogous to *opus signinum*. At the end next the Forum it is blocked up by two steps, which deny access to wheel carriages, and is in other parts so much encumbered by large stepping-stones, that the passage of such vehicles, if not prohibited, must have been difficult and inconvenient. The houses for the most part are but partially excavated: we may except, however, the house standing at the angle of the street which leads down to the theatre, which was excavated in the presence of the Emperor of Austria, Joseph the Second, and is usually named after him, or otherwise called the House of Fuscus. It contains at the entrance a boar and hounds in mosaic. At a spot on the southern side of this street, where there are three steps in the foot-path, a sharp marble cone, about twelve inches high, rises out of the pavement. The house adjoining is built with large and well-compacted blocks of stone, on which the remains of an Oscan inscription are visible. At the height of about three feet from the pavement, this wall appears to have been worn by frequent

attrition, but the origin of this, and the use of the cone, are not understood. Similar marks of attrition are to be seen in the neighbourhood, which have been ascribed to the chaining of slaves to the wall. This may have been so done, that the body should have been suspended, the foot only being able to rest upon the point of the cone*. A similar punishment, called picketing, formerly disgraced our army. We may here repeat the notice of a peculiarity in this street: it slopes with a very gentle descent away from the Forum, and the courses of masonry, instead of being laid horizontally, run parallel to the slope of the ground, a unique instance, as we believe, of such a construction. We give a view of a handsome and (which is rare in Pompeii) a perfect doorway of stone, copied from the second series of Sir W. Gell's Pompeii. Above it part of a window still remains. In front the reader will observe the stepping-stones of which we have spoken. The house itself has not yet been excavated. On the right hand of the vestibule a monkey is painted playing on the double pipe, as if he were the guardian of the entry. The doors of several shops in this street have left perfect impressions on the volcanic deposit, by which it appears that the planks of which they were made lapped one over the other, like the planks of a boat.

Of the early excavations in the southern quarter of the town few records are preserved. In the Quarter of the Theatres, besides the public buildings, which have been fully described, there are but two houses of any interest. These occupy the space between the Temple of Æsculapius and the small theatre. One is the house of the Sculptor, in which were found the instruments figured in p. 275, vol. i. We find the usual arrangement of atrium, tablinum, and peristyle; but owing to the inclination of the ground,

* Gell.

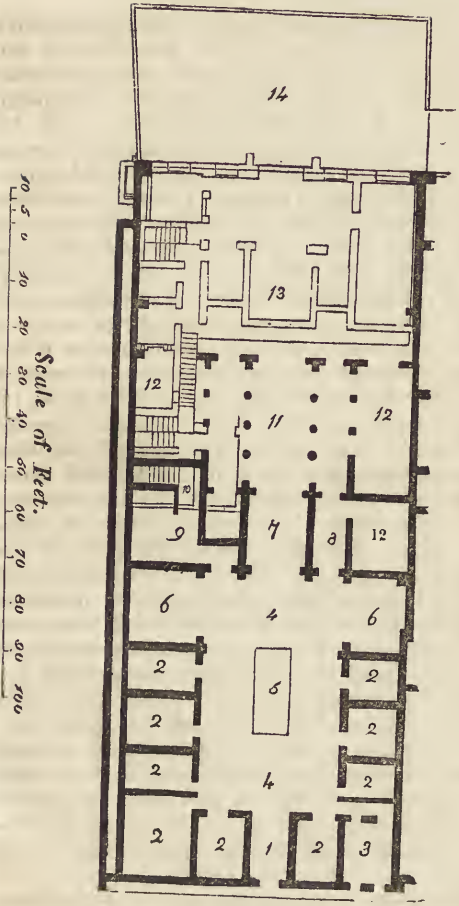
Stone Doorway in the Street of the Silversmiths.

the peristyle is on a higher level than the public part of the house, and communicates with it by a flight of steps. A large reservoir for water extended under the peristyle, which was in good preservation when first found, but has been much injured by the failure of the vault beneath.

Returning by the southernmost of the two roads which lead to the Forum, we find, beside the wall of the triangular Forum as it is called, one of the most remarkable houses in Pompeii, if not for its size, at least for its construction. The excavations here made were begun in the presence of the Emperor Joseph II., after whom this house, as well as one already mentioned, has been named; but after curiosity was satisfied, they were filled up again with rubbish as was then usual, and vines and poplars covered them almost entirely at the time when Mazois examined the place, insomuch that the underground stories were all that he could personally observe. We give a plan of the three stories in one.

1. Prothyrum. 2. Several rooms surrounding the atrium. 3. Probably a shop. 4. Tuscan atrium. 5. Impluvium. 6. Alæ. 7. Tablinum. 8. Fauces. 9. Ante-chamber to, 10, the staircase which communicates with the lower stories situated under the terrace. 11. This portion of the house has the arrangement and the magnificence of a private basilica. It may probably be considered as a specimen of the Corinthian œcus, which Vitruvius describes as containing a single order of columns supporting an entablature and vaulted roof. 12. Rooms for different uses. All this suite of apartments is on a level with the street, and seems to have been the public part of the house. The effect produced upon the visitor of this princely mansion must have been very striking, when, at first entrance, he saw through the long perspective of the atrium and this noble

hall one of the most beautiful landscapes which the world can afford; for the back part of this house is situated on a declivity which anciently sloped down to the sea, and commanded an uninterrupted view over the bay, towards Stabiæ. 13, 14. Terraces at different elevations. Beneath the terrace attached to the upper floor, there is a lower story containing several rooms, which probably were those chiefly devoted to domestic use. One of these was a triclinium, as is indicated by a little oven or stove in one corner, evidently intended for the service of the table. There is also a handsome suite of three rooms, well adapted for the assembling the family, or the reception of friends, commanding that delightful view which marks out the brow of this hill as the most enviable situation in the whole town. A second terrace, 14, extends in front of these rooms, below which terrace there is yet a suite of baths. The approach to them is by a staircase, terminated by an inclined plane. We find the usual apparatus of a furnace-room, apodyterium, tepidarium, and caldarium, or sudatorium: but little remains which can illustrate the subject of private baths. The most remarkable part of them is the sudatorium, which in its plan resembles the frigidarium of the Thermæ; being a circular room with four niches, serving as seats, hollowed out in the wall. The vault is conical, terminating in a long tube which is carried up to the terrace floor, and there terminated by a moveable stone plug, serving as a ventilator, to give free exit at pleasure to the heated air and vapour. These curious baths were covered in again in part by the rubbish thrown out from the excavations of the triangular Forum. It was then remarked that the subterranean apartments, in which there was formerly no trace whatever of mephitic vapour, became foul after they were encumbered with *lapilli*, as the small volcanic sub-



Ground-plan of the House of Joseph II.

stances are called with which Pompeii is covered. The subterranean vaults of the amphitheatre were also so impregnated with unwholesome gas before they were cleared, that Mazois, while examining them, encountered a heavy whitish vapour, which rose slowly and affected his respiration so much that he was compelled to make a hasty retreat before it reached the level of his mouth. It would seem from these observations that the mephitic air so common in the volcanic district of Naples, resides principally in the beds of ashes and scoriæ, and is disengaged by the action of heat and moisture. A skeleton was discovered in the furnace-room of these baths.

Returning westward towards the Forum, we pass by other houses of the same character, consisting of two or three stories, half built, half excavated, on the side of the hill: but they have not been described with minuteness enough to furnish us with anything worth narrating. On the right hand is the house already described under the name of Casa Carolina. We enter the Forum at its south-eastern angle. The south-western corner of the town, between the Forum and the declivity of the hill, has been but partially excavated; and the only houses worthy of notice are two which were excavated by General Championet, while in command of the French troops in occupation of Naples. They lie contiguous to one another, and close to the basilica. Without being large, they impress us, by the elegance of their decoration, with the idea that they belonged to wealthy and cultivated persons. One of them consists of a prothyrum, Tuscan atrium, peristyle, and the usual apartments upon a small scale, and is scarcely worth a minute description: the other is more remarkable, though not larger.

A prothyrum leads from the narrow street which runs beside the basilica into a tetrastyle atrium.

The columns have evidently been composed of old materials worked up again, and stuccoed over to make a fair show. At the foot of one where this coating is broken away, part of the fluted shaft of a former column is to be seen surmounted by brick-work: and the upper parts of the others are composed of alternate courses of brick and stone. In the centre is a marble impluvium with a well-hole; the edges of the impluvium are surrounded by mosaic of different patterns. The lower part of the columns has been painted, as usual, of some dark colour. Around this apartment a triclinium, hall, and other rooms are disposed. An open tablinum intervened between the atrium and the peristyle, which en-

Tetrastyle Atrium of a House excavated by Gen. Championet.

closed a diminutive xystus, or garden. The most remarkable thing in it is, that apertures are cut in

the basement or pluteum which supported the pillars of the peristyle, to give light to a subterranean set of apartments, accessible either from the peristyle by a staircase, or from the street by a long sloping passage. A chamber which looks upon the peristyle is remarkable for the elegance of its decorations. Around the lower parts of the walls there runs a broad skirting of a deep red, relieved by paintings of flowers, and minute borders and ornaments. The upper part is of a brilliant celestial blue, divided into compartments by broad borders and arabesques, in the centre of which compartments are medallions containing figures of elegant design and execution. Flying cupids, with peacocks, doves, and other animals, appear to be the favourite subjects.

Our survey of the city itself is now completed. There is yet the very interesting quarter without the walls, called the Street of Tombs, with which, according to the topographical arrangement by which we have introduced the reader by the gate of Herculaneum, it would have seemed natural to begin. That distribution of the subject, however, would not have suited the convenience of this volume equally well; and would have compelled us to commence our account of the private houses with the most extensive and complicated, and, on the whole, perhaps the most interesting of all yet found: one too of a different class from any yet mentioned, and belonging rather to the order of country villas, than of town houses. To the description of this the following chapter will be appropriated.

Portico of the House of Diomedes, with a view of the Atrium beyond.

Chapter XI.

SUBURBAN VILLA.

The most interesting, and by far the most extensive of the private buildings yet discovered, is the Suburban Villa, as it is called, from its position a little way without the gates. Excavations were made in this part of the town in 1763, and it was probably discovered at that time. It is worthy of remark that the plan of this edifice is in close accord with the descriptions of country houses given us by Vitruvius and others,—a circumstance which tends strongly to confirm the

belief already expressed, that the houses of the city are built upon the Roman system of arrangement, although the Greek taste may predominate in their decoration. We will commence by extracting the most important passages in Pliny the younger's description of his Laurentine villa, that the reader may have some general notion of the subject, some standard with which to compare that which we are about to describe.

"My villa is large enough for convenience, though not splendid. The first apartment which presents itself is a plain, yet not mean, atrium; then comes a portico, in shape like the letter O, which surrounds a small, but pleasant area. This is an excellent retreat in bad weather, being sheltered by glazed windows *, and still more effectually by an overhanging roof. Opposite the centre of this portico is a pleasant cavædium, after which comes a handsome triclinium, which projects upon the beach, so that when the south-west wind urges the sea, the last broken waves just dash against its walls. On every side of this room are folding doors, or windows equally large, so that from the three sides there is a view, as it were, of three seas at once, while backwards the eye wanders through the apartments already described, the cavædium, portico, and atrium, to woods and distant mountains. To the left are several apartments, including a bedchamber, and room fitted up as a library, which jets out in an elliptic form, and, by its several windows, admits the sun during its whole course. These apartments I make my winter abode. The rest of this side of the house is allotted to my slaves and freedmen, yet it is for the most part neat enough to receive my

* Specularibus. Whether glass windows or talc windows (lapis specularis) were meant, is a controverted point. We are inclined to believe the latter, although glass windows were unquestionably in use before the date of this letter, as is proved by the excavations of Herculaneum and Pompeii.

friends. To the right of the triclinium is a very elegant chamber, and another, which you may call either a very large chamber (*cubiculum*), or moderate sized eating-room (*cœnatio*), which commands a full prospect both of the sun and sea. Passing hence through three or four other chambers, you enter the *cella frigidaria* of the baths, in which there are two basins projecting from opposite walls, abundantly large enough to swim in, if you feel inclined to do so in the first instance. Then come the anointing-room, the hypocaust, or furnace, and two small rooms; next the warm bath, which commands an admirable view of the sea. Not far off is the *sphæristerium*, a room devoted to in-door exercises and games, exposed to the hottest sun of the declining day. Beside it is a triclinium, where the noise of the sea is never heard but in a storm, and then faintly, looking out upon the garden and the *gestatio*, or place for taking the air in a carriage, or litter which encompasses it. The gestatio is hedged with box, and with rosemary where the box is wanting; for box grows well where it is sheltered by buildings, but withers when exposed in an open situation to the wind, and especially within reach of spray from the sea. To the inner circle of the gestatio is joined a shady walk of vines, soft and tender even to the naked feet. The garden is full of mulberries and figs, the soil being especially suited to the former. Within the circuit of the gestatio there is also a cryptoportico, for extent comparable to public buildings, having windows on one side looking to the sea, on the other to the garden. In front of it is a xystus, fragrant with violets, where the sun's heat is increased by reflection from the cryptoportico, which, at the same time, breaks the north-east wind. At either end of it is a suite of apartments, in which, in truth, I place my chief delight*." Such was one of

* Plin. Ep. lib. ii. 17. We have very much shortened the ori-

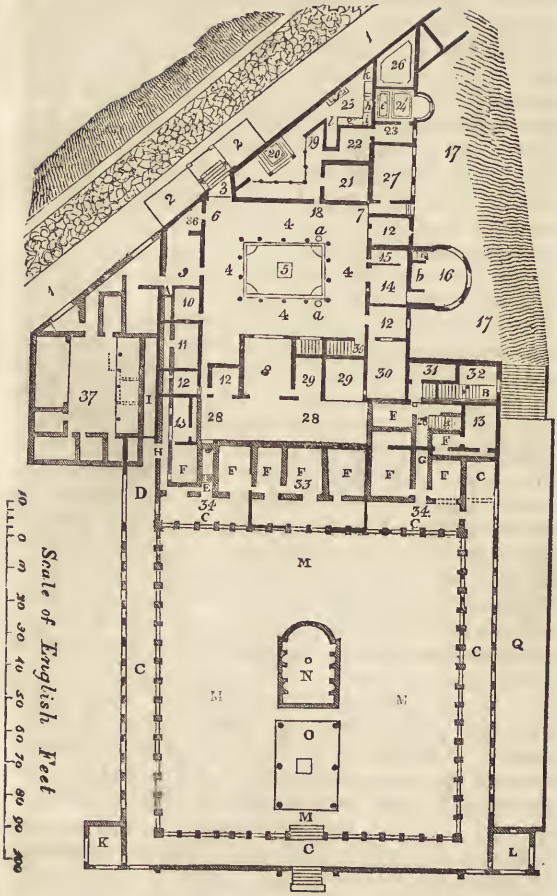
several villas described by Pliny. The directions given by Vitruvius for building country houses are very short. "The same principles," he says, "are to be observed in country houses as in town houses, except that in the latter the atrium lies next to the door, but in pseudo-urban houses the peristyles come first, then atria surrounded by paved porticoes, looking upon courts for gymnastic exercises and walking" (*palæstras et ambulationes**). It will appear that the distribution of the suburban villa was entirely in accordance with these rules.

The house is built upon the side of the hill, in such a manner that the ground falls away, not only in the line of the street, across the breadth of the house, but also from the front to the back, so that, the doorway itself being elevated from five to six feet above the roadway, there is room at the back of the house for an extensive and magnificent suite of rooms between the level of the peristyle and the surface of the earth. These two levels are represented on the same plan, being distinguished, by a difference in the shading. The darker parts show the walls of the upper floor, the lighter ones indicate the distribution of the lower. A further distinction is made in the references, which are by figures to the upper floor, and by letters to the lower. There are besides subterraneous vaults and galleries not expressed in the plan.

1. Broad foot pavement raised nine inches or a foot above the carriage way, running along the whole length of the Street of Tombs. 2. Inclined planes, leading up to the porch on each side. 3. Entrance. 4. Peristyle. This arrangement corresponds exactly

ginal, leaving out the description of, at least, one upper floor, and other particulars which did not appear necessary to the illustration of our subject.

* Vitruvius, vi. 8.



Ground-plan of the Suburban Villa of Diomedes,

with the directions of Vitruvius for the building of country houses just quoted. The order of the peristyle is extremely elegant. The columns, their capitals, and entablatures, and the paintings on the walls are described as being still in good preservation. The architectural decorations are worked in stucco; and it is observed by Mazois that both here and in other instances the artist has taken liberties, which he would not have indulged in had he been working in more valuable materials. On this ground that eminent architect hazards a conjecture that the plasterer had a distinct style of ornamenting, different from that of architects, or of the masons in their employ. The lower third of the columns, which is not fluted, is painted red. The pavement was formed of *opus signinum*. 5. Uncovered court with an impluvium, which collected the rain water and fed a cistern, whence the common household wants were supplied. 6. Descending staircase, which led to a court and building on a lower level, appropriated to the offices, as the kitchen, bakehouse, &c., and to the use of slaves. It will be recollected that the ground slopes with a rapid descent away from the city gate. This lower story, therefore, was not under ground, though near eight feet below the level of the peristyle. It communicates with the road by a back door. From the bottom of the stair there runs a long corridor, A, somewhat indistinct in our small plan, owing to its being crossed several times by the dark lines of the upper floor, which leads down by a gentle slope to the portico surrounding the garden. This was the back stair, as we should call it, by which the servants communicated with that part of the house. There was another staircase, B, on the opposite side of the house, for the use of the family 7. Door and passage to the upper garden, marked 17, on the same level as the court. 8. Open hall, corresponding in position with a tablinum. Being

thus placed between the court and the gallery, 28, it must have been closed with folding doors of wood, which perhaps were glazed. 9, 10, 11, 12. Various rooms containing nothing remarkable. 13. Two rooms situated in the most agreeable manner at the two ends of a long gallery, 28, and looking out upon the upper terraces of the garden, from which the eye took in the whole gulf of Naples to the point of Sorrento, and the island of Capreæ. 14. Procæton, or ante-chamber. 15. Lodge of the cubicular slave, or attendant upon the bed-room. 16. Bed-room, probably that of the master, or else the state-chamber. *b*. Alcove. Several rings were found here which had evidently belonged to a curtain to draw across the front of it. *c*. Hollow stand or counter of masonry, probably coated with stucco or marble, which served for a toilet-table. Several vases were found there, which must have contained perfumes or cosmetic oils. The form of this bed-room is very remarkable, and will not fail to strike the reader from its exact correspondence with the elliptic chamber or library described by Pliny in his Laurentine villa. The windows in the semicircular end are so placed, that they receive the rising, noontide, and setting sun. Bull's eyes, placed above the windows, permitted them to be altogether closed without darkening the room entirely. These windows opened on a garden, where, in Mazois' time, the care of the guardian had planted roses, which almost beguiled him into the belief that he had found the genuine produce of a Pompeian garden. This must have been a delightful room from its ample size, elegance of ornament, and the quiet cheerful retirement of its situation. 17. Upper garden upon the level of the court.

18. Entrance to the baths, which, though originally rare in private houses had become so common, long before the destruction of Pompeii, that few wealthy

persons were without them. We have treated this subject so fully in the first volume, that it is unnecessary to enter into a particular explanation of the terms by which we shall describe the several apartments, or of the manner of bathing among the ancients. The word balneum was peculiarly applied to domestic, thermæ to public baths. This specimen, which fortunately was almost perfect, small as it is, suffices to give a good idea of the arrangement of private baths among the Romans. 19. Portico upon two sides of a small triangular court. There is as much skill in the disposition, as taste in the decoration, of this court, which presents a symmetrical plan, notwithstanding the irregular form of the space allotted to it. Its situation is conformable to the advice of Vitruvius; and as it could not front the west, it has been placed to the south. The columns of the portico are octagonal. At the extremity of the gallery, on the left of the entrance, there is a small furnace where was prepared some warm beverage, or restorative, for the use of the bathers, who were accustomed to take wine or cordials before they went away. Here a gridiron and two frying-pans were found, still blackened with smoke*. In the centre of the base, or third side of the court, is placed a bath, 20, about six feet square, lined with stucco, the edge of which is faced with marble. It was covered with a roof, the mark of which is still visible on the walls, supported by two pillars placed on the projecting angles. The holes in the walls to admit the three principal beams are so contrived, that each side is lined with a single brick. Under this covering the whole wall was painted to represent water, with fish and other aquatic animals swimming about. The water was blue, and rather deep in colour: the fish were epresented in the most vivid and varied tints. Some

* Bonucci.

years ago this painting recovered, on being wetted, the original freshness and brilliancy of its colouring; but exposure to the weather has done its work, and now scarce a trace of it remains. In the middle of it there is a circular broken space to which a mask was formerly attached, through which a stream gushed into the basin below. Two or three steps led down to this *baptisterium*, where the cold bath was taken in the open air. This court and portico were paved in mosaic. 21. Apodyterium. 22. Frigidarium. 23. Tepidarium. These two rooms, in neither of which was there a bathing vessel, confirm what we have stated in speaking of the public baths of Rome, (vol. i. p. 188,) that frequently rooms thus named were not intended for bathing, but simply to preserve two intermediate gradations of temperature, between the burning heat of the caldarium or laconicum, and the open air. In fact, no trace of any contrivance for the introduction or reception of water has been found in No. 22. It was simply a cold chamber, cella frigidaria. Nor was the little chamber, 23, large enough to receive conveniently a bathing vessel; but seats of wood were found there for the convenience of those who had quitted the bath, and who came there to undergo the discipline of the strigil, and that minute process of purification and anointing which we have before described. This room is not above twelve feet by six: the bath, therefore, could not have been calculated for the reception of more than one, or, at most, of two people at once. Here the great question relative to the use of glass windows by the ancients was finally settled. This apartment was lighted by a window closed by a moveable frame of wood, which, though converted into charcoal, still held, when it was found, four panes of glass about six inches square. A more elaborate and curious glass window was found at a later period

in the public baths.—See p. 162, vol. i. 24. Caldarium. It might, however, be employed at pleasure as a tepid, or cold bath, when the weather was too cold for bathing in the open air. The suspensura caldariorum, as Vitruvius calls the hollow walls, and floors raised upon pillars, are in remarkably good preservation. By means of these the whole apartment was entirely enveloped in flame, and might be easily raised to a most stifling temperature. We have fully described the method of constructing these in the chapter upon the public baths, p. 167, and need not here repeat what has been said. We will, however, add, that Vitruvius directs a bed of clay mixed with hair to be laid between the pillars and the pavement: and some tradition of this custom may be imagined to subsist, for the potters of the country, in some cases, work up wool with their clay, a practice unknown elsewhere, as we believe, in the art of pottery. The burning vapour passed out above the ceiling, gaining no entrance into the apartment. Air and light were admitted by two windows, one higher than the other. In one of these Mazois found a fragment of glass. The bathing vessel, *e*, lined with stucco, and coated on the outside with marble, was fed by two cocks, which must have been very small, to judge from the space which they occupied. Hence hot and cold water were supplied at pleasure; and it was only to fill the vessel with boiling water, and the whole apartment would be converted into one great vapour bath. As it would have been difficult or impossible to have kept alive a lamp or torch in so dense a steam, there is near the door a circular hole, closed formerly by a glass, which served to admit the light of a lamp placed in the adjoining chamber The hypocaust or furnace and apparatus, 25, for heating the water, are so placed, that they cannot be seen from the triangular court. They are small, but corre-

spond with the small quantity of boiling water which they were required to furnish. *f.* Stone table. *g.* Cistern. *h.* Mouth of hypocaust. *i.* A furnace, probably for boiling water when merely a tepid bath was required, without heating the suspensura caldariorum. By the side of the hypocaust were placed the vases for hot and cold water, as described in the chapter on Baths, p. 152 : their pedestals were observable between the mouth of the furnace and the letter *k*. *l.* Wooden staircase no longer in existence, which led to the apartments above. 26. Reservoir.

Such was the distribution of this bath. Some paintings and mosaics, which are ordinary enough, formed its only decorations ; yet, from the little that remains, we can discover that the good taste which reigned every where, and the freshness of the colours, must have rendered the effect of the whole most agreeable.

27. This chamber seems to have been used as a wardrobe, where the numerous garments of the opulent masters of this dwelling were kept under presses, to give them a lustre. This conjecture is founded upon the remains of calcined stuffs, and the fragments of wardrobes and carbonised plank found in the course of excavation. 28. Great gallery, lighted by windows which looked upon the two terraces, 34, separated by the large hall, 33. This gallery furnished an agreeable promenade, when the weather did not permit the enjoyment of the external porticos or terraces. 29, 29. These two small apartments, which were open to the gallery, and probably were closed by glass, may very well have been, one a library, the other a reading-room, since the place in which books were kept was not usually the place in which they were read : being small and confined, suitable to the comparatively small number of volumes which an ancient library generally contained, and also to the limited space within which a consi-

derable number of rolls of papyrus might be placed. A bust, painted on the wall of one of them, confirms this supposition, for it is known that the ancients were fond of keeping the portraits of eminent men before their eyes, and especially of placing those of literary men in their libraries. 30. The form of this hall is suitable to a triclinium, and its situation, protected from the immediate action of the sun's rays, would seem to mark it as a summer triclinium. Still the guests enjoyed the view of the country and of the sea, by means of a door opening upon the terrace. In front of the little chamber, 31, is a square opening for the staircase, which descends to the point B, upon the floor below. It is to be remarked, that at the entrance of each division of the building there is a lodge for a slave. No doubt, each suite of rooms had its peculiar keeper. The chamber, 10, seems to have been reserved for the keeper of the peristyle; the apartment, 15, belonged to the slave of the bed-chamber, who watched the apartment of his master; a recess under the staircase, 35, was, without doubt, the place of the atriensis, or attendant on the atrium, when the hall, 8, was open, to give admission to the interior of the house; and when this hall was closed, he attended in the chamber, 12, which commanded the entrance through the passage, or fauces. Lastly, the small lodge, 31, is so placed as to keep watch over all communication between the upper floor, where is the peristyle, and the lower floor, in which the apartments of the family seem to have been chiefly situated. 32. Apartment, entirely ruined, to which it is difficult to assign a name. 33. Large cyzicene œcus, about thirty-six feet by twenty-six. All the windows of this apartment opened almost to the level of the floor, and gave a view of the garden, the terraces and trellises which ornamented them, as well as of the vast and beautiful prospect

towards the sea and Vesuvius. 34. Large terraces, perhaps formerly covered with trellises, which communicate with the terraces over the gallery by which the garden is surrounded. 35. Staircase leading to the upper floor, on which may have been the gynæceum, or suite of apartments belonging to the women. So retired a situation, however, did not always suit the taste of the Roman ladies. Cornelius Nepos says that "they occupy for the most part the first floor in the front of the house." Mazois was long impressed with the idea that there must have been an upper story here, but for a long time he could not find the staircase. At last he discovered in this place marks in the plaster, which left no doubt in his mind but that it had existed here, though being of wood it disappeared with the other woodwork. He recognised the inclination and the height of the steps, and found that they were high and narrow, like those stone stairs which exist still in the same dwelling. 36. A sort of vestibule at the entrance of the building, appropriated to the offices. This lower court probably contained the kitchen. 31. Bakehouse, apartments of the inferior slaves, stables, and other accessories. These are separated from the main building by means of a mesaulon, or small internal court, to diminish the danger in case of a fire happening in the kitchen or bakehouse. There were two ways of communication from the level of the street to the level of the garden; on one side by the corridor, A, A, principally reserved for the servants, on the other by the staircase, B. C, C, C. Portico round the garden. The side beneath the house, and that at the right of the plan, are perfectly preserved; but it has been found necessary to support the terrace on this side by inserting a modern pillar between each of the old ones, and to build two massive piers beneath the terrace on which the great cyzicene hall is situated. This portico was

elegantly ornamented. If we may judge of the whole from a part, which is given by Mazois, the interior entablature was ornamented with light mouldings and running patterns, while there was a little picture over each pillar. That in his plate represents a swan flying away with a serpent. The pillars were square, the lower part painted with flowers springing from trellises, apparently of very delicate execution. The same style of painting occurs in the court of the baths. The ceiling of the portico beneath the terrace is, in respect of its construction, one of the most curious specimens of ancient building which have reached our time. It is a plane surface of masonry, hung in the air, supported neither on the principle of the arch, nor by iron cramps, but owing its existence entirely to the adherence of the mortar by which it is cemented. It is divided into compartments by false beams (caissons) of the same construction. The whole is of remarkable solidity. D. Open hall, at the end of the western portico. E. Fountain, supplied perhaps by the water of the cistern. There was formerly a well upon the terrace, 34, by which water might be drawn from the reservoir of this fountain, but it was effaced when the area of the terrace was restored. F, F, F Different chambers, halls, triclinium, in which the remains of a carpet were found on the floor, and other rooms, to which it is difficult to assign any particular destination. They are all decorated in the most elegant and refined manner; but their paintings are hastening to decay, with a rapidity which is grievous to behold. Fortunately the Academy of Naples has published a volume of details, in which the greater part of the frescos of this villa are engraved. G. Passage, leading by the staircase, B, to the upper floor, and by the staircase, H, to the subterranean galleries. There is a similar staircase, H, on the other side of the portico.

MAZOIS. DEL. T. BRADLEY SC.

VIEW OF THE VILLA OF M. ARRIUS DIONEDES.

These galleries form a crypt beneath the portico, lighted and aired by loopholes on the level of the ground. Amphoræ; placed in sand against the wall, are still to be seen there, and for this reason it has been conjectured that the crypt served the purposes of a cellar; but even this crypt was coarsely painted. I. Mesaulon, or court, which separates the offices from the house. K. Small room at the extremity of the garden. L. An oratory; the niche served to receive a little statue. M. Xystus, or garden. N. Piscina, with a jet d'eau. O. Enclosure covered with a trellis. P. Door to the country, and towards the sea. Q. This enclosure, about fifteen feet wide, appears to have been covered with a trellis, and must have been much frequented, since there is a noble flight of steps leading down to it from the upper garden. It fronted the south, and must have been a delightful winter promenade.

We give a general view of this delightful abode as it now exists, taken from the surface of the ground behind the garden portico. The parts of it need little explanation after the minute account already given. The arch to the left is the end of the open hall, D, above the portico; on each side are the terraces, 34, 34, and in the centre are the remains of the cyzicene hall. Beneath, on the level of the portico, are the several rooms marked F, probably the chief summer abode of the family, being well adapted to that purpose by their refreshing coolness. Their ceilings for the most part are semicircular vaults, richly painted, and the more valuable because few ceilings have been found in existence. We should attempt in vain to describe the complicated subjects, the intricate and varied patterns with which the fertile fancy of the arabesque painter has clothed both walls and ceilings, without the aid of drawings, which we are unable to give; and, indeed, coloured plates would be requisite

to convey an adequate notion of their effect. In the splendid work which Mr. Donaldson has published upon Pompeii, several subjects taken from these rooms will be found, some of them coloured, together with eight mosaics, some of very complicated, all of elegant design; and to this, and similar works, we must refer the further gratification of the reader's curiosity.

Such was this mansion, in which no doubt the owner took pride and pleasure, to judge from the expense lavished with unsparing hand on its decoration; and if he could be supposed to have any cognizance of what is now passing on earth, his vanity might find some consolation for having been prematurely deprived of it, in the posthumous celebrity which it has obtained. But his taste and wealth have done nothing to perpetuate his name, for not a trace remains that can indicate to what person, or to what family it belonged. It is, indeed, usually called the Villa of Marcus Arrius Diomedes, on the strength of a tomb discovered about the same period, immediately opposite to it, bearing that name. No other tomb had then been discovered so near it, and on this coincidence of situation a conclusion was drawn that this must have been a family sepulchre, attached to the house, and, by consequence, that the house itself belonged to Diomedes. The conjecture at the outset rested but on a sandy foundation, which has since been entirely sapped by the discovery of numerous other tombs almost equally near. All that we know of the owner or his family may be comprised in one sentence, which, short as it is, speaks forcibly to our feelings: their life was one of elegant luxury and enjoyment, in the midst of which death came on them by surprise, a death of singular and lingering agony.

When Vesuvius first showed signs of the coming storm the air was still, as we learn from the descrip-

tion of Pliny, and the smoke of the mountain rose up straight, until the atmosphere would bear it no higher, and then spread on all sides into a canopy, suggesting to him the idea of an enormous pine-tree. After this a wind sprung up from the west, which was favourable to carry Pliny from Misenum to Stabiæ, but prevented his return. The next morning probably it veered something to the north, when, in the younger Pliny's words, a cloud seemed to descend upon the earth, to cover the sea, and hide the Isle of Capreæ from his view. The ashes are said by Dion Cassius to have reached Egypt, and in fact a line drawn south-east from Vesuvius would pass very near Pompeii, and cut Egypt. It was probably at this moment that the hail of fire fell thickest at Pompeii, at day-break on the second morning, and if any had thus long survived the stifling air and torrid earth which surrounded them, their misery probably was at this moment brought to a close. The villa of which we speak lay exactly between the city and the mountain, and must have felt the first, and, if there were degrees of misery, where all perished alike, the worst effects of this fearful visitation. Fearful is such a visitation in the present day, even to those who crowd to see an eruption of Vesuvius, as they would to a picture-gallery or an opera: how much more terrible, accompanied by the certainty of impending death, to those whom neither history nor experience had familiarized with the most awful phenomenon presented by nature. At this, or possibly at an earlier moment, the love of life proved too strong for the social affections of the owner of the house. He fled, abandoning to their fate a numerous family, and a young and beautiful daughter, and bent his way, with his most precious moveables, accompanied only by a single slave, to the sea, which he never reached alive. His daughter, two children, and other members of his family

and household sought protection in the subterranean vaults, which, by the help of the wine-jars already stored there, and the provisions which they brought down with them, they probably considered as sufficient refuge against an evil of which they could not guess the whole extent. It was a vain hope: the same fate awaited them all by different ways. The strong vaults and narrow openings to the day protected them, indeed, from the falling cinders; but the heat, sufficient to char wood, and volatilize the more subtle part of the ashes, could not be kept out by such means. The vital air was changed into a sulphurous vapour, charged with burning dust. In their despair, longing for the pure breath of heaven, they rushed to the door, already choked with scoriæ and ruins, and perished in agonies on which the imagination does not willingly dwell.

This the reader will probably be inclined to think might do very well for the conclusion of a romance, but why invent such sentimental stories to figure in a grave historical account. It is a remarkable instance, perhaps the strongest which has yet occurred, of the peculiar interest which the discoveries at Pompeii possess, as introducing us to the homes, nay, to the very persons of a long forgotten age, that every circumstance of this tale can be verified by evidence little less than conclusive. Beside the garden gate, marked P, two skeletons were found; one, presumed to be the master, had in his hand the key of that gate, and near him were about a hundred gold and silver coins; the other, stretched beside some silver vases, was probably a slave charged with the transport of them. When the vaults beneath the room, D, were discovered at the foot of the staircase, H, the skeletons of seventeen persons were found huddled up together, unmoved during seventeen centuries since they sank in death. They were

covered by several feet of ashes of extreme fineness, evidently slowly borne in through the vent-holes, and afterwards consolidated by damp. The substance thus formed resembles the sand used by metal founders for castings, but is yet more delicate, and took perfect impressions of every thing on which it lay. Unfortunately this property was not observed until almost too late, and little was preserved, except the neck and breast of a girl, which are said to display extraordinary beauty of form. So exact is the impression, that the very texture of the dress in which she was clothed is apparent, which by its extraordinary fineness evidently shows that she had not been a slave, and may be taken for the fine gauze which Seneca calls woven wind. On other fragments the impression of jewels worn on the neck and arms is distinct, and marks that several members of the family here perished. The jewels themselves were found beside them: comprising, in gold, two necklaces, one set with blue stones, and four rings, containing engraved gems. Two of the skeletons belonged to children, and some of their blond hair was still existent; most of them are said to have been recognised as female. Each sex probably acted in conformity to its character, the men trusting to their own strength to escape, the women waiting with patience the issue of a danger from which their own exertions could not save them.

In the same vault bronze candelabra, and other articles, jewels, and coins were found. Amphoræ were also found ranged against the wall, in some of which the contents, dried and hardened by time, were still preserved. Archæologists, it is said, pretend to recognise in this substance the flavour of the rich strong wine for which the neighbourhood of Vesuvius is celebrated.*

* Sir Thomas Brown would have rejoiced in such an opportunity. "Some find sepulcrall vessels containing liquors which since hath incrassated into jellies. For besides their lachrymatories,

Besides the interior garden within the portico, there must have been another garden extending along the southern side of the house. The passage from the peristyle, 7, the position of the elliptic chamber, 16, and the trellis work, Q, with its spacious steps, leave no doubt on this subject. It has been stated in a German periodical, that traces of the plough-share have been distinguished in the fields adjoining this villa. This is the only authority we have for supposing that the process of excavation has been extended at all beyond the house itself. The garden to the south is still, to the best of our information, uncleared, nor is it likely that it contains objects of sufficient interest to recompense the labour which would be consumed in laying it open. Our limited knowledge of ancient horticulture is not therefore likely to be increased by means of Pompeii; for such small flower-plots as are attached to houses within the town, cannot contain anything worth notice beyond a fountain, or a summer triclinium. We will do our best, however, to complete the reader's notion of an Italian villa, and show what might have been, since we cannot show what has been here, by borrowing Pliny's account of the garden attached to his Tuscan villa, the only account of a Roman garden which has come down to us.

"In front of the house lies a spacious hippodrome*,

notable lamps, with vessels of oil, and aromaticall liquors attended noble Ossuaries. And some yet retaining a vinosity and spirit in them, which if any have tasted, they have far exceeded the palates of Antiquity. Liquors not to be computed by years of annual magistrates, but by great conjunctions, and the fatal periods of kingdoms. The draughts of consulary date were but crude unto these, and Opimian wine but in the must unto them."—Hydriotaphia, A treatise on Urne Buriall, chap. iii.

* Hippodrome was, in its proper meaning, a place for horse-racing: the Greek name for a circus. Being open, it may have been used for horse, as the gestatio was used for carriage, exercise; but it seems more probable that here it was merely a walk, so called from its oblong form, rounded at the end.

entirely open in the middle, by which means the eye, upon your first entrance, takes in its whole extent at one view. It is encompassed on every side with plane-trees covered with ivy, so that while their heads flourish with their own green, their bodies enjoy a borrowed verdure; and thus the ivy twining round the trunk and branches, spreads from tree to tree and connects them together. Between each plane-tree are placed box-trees, and behind these, bay-trees, which blend their shade with that of the planes. This plantation, forming a straight boundary on both sides of the hippodrome, bends at the further end into a semicircle, which, being set round and sheltered with cypresses, casts a deeper and more gloomy shade; while the inward circular walks (for there are several) enjoying an open exposure, are full of roses, and correct the coolness of the shade by the warmth of the sun. Having passed through these several winding alleys *, you enter a straight walk, which breaks out into a variety of others, divided by box hedges. In one place you have a little meadow; in another, the box is cut into a thousand different forms; sometimes into letters, here expressing the name of the master, there that of the artificer, while here and there little obelisks rise, intermixed with fruit-trees; when on a sudden, in the midst of this elegant regularity, you are surprised with an imitation of the negligent beauties of rural nature, in the centre of which lies a spot surrounded with a knot of dwarf plane-trees †. Beyond this is a walk, interspersed

* Here the garden itself seems properly to begin.

† The plane-tree was highly valued for its shade, on which account it was a favourite tree with boon companions. Virgil speaks of it as "ministrantem —— potantibus umbras."— Georg. 4. The Romans, extravagant in all their likings, used to moisten the roots with wine, believing that it thrived best on that liquor. There was a famous one in Lycia, hollow with age, the trunk of which

with the smooth and twining acanthus, where the trees are also cut into a variety of names and shapes. At the upper end is an alcove of white marble, shaded with vines, supported by four small columns of Carystian marble. Here is a triclinium, out of which the water, gushing through several little pipes, as if it were pressed out by the weight of the persons who repose upon it, falls into a stone cistern underneath, from whence it is received into a fine polished marble basin, so artfully contrived that it is always full without ever overflowing. When I sup here, this basin serves for a table, the larger sort of dishes being placed round the margin, while the smaller swim about in the form of little vessels and water-fowl. Corresponding to this is a fountain, which is incessantly emptying and filling, for the water, which it throws up to a great height, falling back again into it, is returned as fast as it is received, by means of two openings. Fronting the alcove stands a summer-house of exquisite marble, whose doors project, and open into a green enclosure, while from its upper and lower windows also the eye is presented with a variety of different verdures. Next to this is a little private closet, which, though it seems distinct, may be laid into the same room, furnished with a couch; and notwithstanding it has windows on every side, yet it enjoys a very agreeable gloominess, by means of a spreading vine, which climbs to the top, and entirely overshades it. Here you may lie, and fancy yourself in a wood, with this difference only, that you are not exposed to the weather: in this place a fountain also rises, and instantly disappears. In different quarters are disposed

was eighty-one Roman feet in circumference within, which was the favourite feasting-place of a Roman proconsul, Licinius Mucianus.—Plin. xii. 1. Xerxes presented a gold cup to a plane-tree in Lydia.—Herod vii. 31.

several marble seats, which serve, as well as the summer-house, as so many reliefs after one is tired of walking. Near each seat is a little fountain, and throughout the whole hippodrome several small rills run murmuring along, wheresoever the hand of art thought proper to conduct them, watering here and there different spots of verdure, and in their progress refreshing the whole*."

Between this villa and the city there is another which was excavated in 1764, and filled up again when the valuable things found in it had been removed, in conformity with the general practice at that time, to prevent the proprietors being injured by the loss of ground. Several admirable mosaics and some fine frescoes were found in it. We find mentioned the celebrated paintings of the eight female dancers; the four groups of the Centaurs, and the Funambuli, or rope dancers, which decorated an eating-room. Hence, too, were taken the two mosaics with the name of Dioscorides of Samos inscribed upon them, one of which has already been described. Both represent comic scenes, and, according to Winkelmann, deserve the preference even over the celebrated ancient Roman mosaic of the doves, which has hitherto been in such high esteem.

The general arrangement of this villa resembles that which we have just described; but it is on a still larger scale, and from the richness of the decorations evidently belonged to one of the chief persons of the place. It is usually called the Villa of Cicero, who certainly possessed a house near Pompeii, of which continual mention is made in his letters; but there is no evidence whatever to identify this as his abode. The front to the street is occupied by a row of shops, with an arcade before them. At the end nearest the town, is a large reservoir of rain-water for the

* Plin. Epist. v. 6; Melmoth's translation.

use of the house. Next to it is the entrance, from which a very long passage or vestibule, with numerous apartments on each side, supposed to have been stables and other offices, led into the Corinthian atrium. Beyond and around this were numerous rooms for the use of the family galleries, and terraces, commanding a view of the sea. At a lower level is a covered portico resembling in its plan that of the Suburban Villa, and nearly of the same extent. Above the portico was formed a terrace which still exists, and commands a fine view both of the sea and land. The court within it was a xystus, or garden. Between this portico and the street is another large court of irregular figure, containing several large basins built in masonry. The information which has been preserved concerning this house is very scanty, in consequence of the early period at which it was re-interred.

Bronze Vase.

Chapter XII.

TOMBS.

Before commencing our description of the tombs which line the way as the visitor approaches from Naples, and seem to prepare him for that funereal silence which reigns in the long-lost city, the more remarkable for its contrast with the gay and festive style of decoration which still characterizes the remains which surround him, it is our intention, as we have done in other instances, to give some general information upon the subject which we are about to treat in detail, for the benefit of those among our readers to whom the forms of Roman burial, and the expressions of Roman sorrow, are unfamiliar.

Great, absurdly great among the uneducated, as is the importance attached to a due performance of the rites of burial in the present day, it is as nothing compared to the interest which was felt on this subject by the Romans; and not by them only, but by other nations of antiquity, with whose manners we have nothing to do here. The Romans indeed had a good reason for this anxiety, for they believed, in common with the Greeks, that if the body remained unentombed, the soul wandered for a hundred years on the hither side of the Styx, alone and desponding, unable to gain admission to its final resting-place, whether among the happy or the miserable. If, therefore, any person perished at sea, or otherwise under such circumstances that his body could not be found, a *cenotaph*, or empty tomb, was erected by his surviving friends, which served as well for his passport over the Stygian ferry, as if his body had been

burnt, or committed to the earth with due ceremonies. Hence it became a religious duty, not rashly to be neglected, to scatter earth over any unburied body which men chanced to see, for even so slight a sepulture as this was held sufficient to appease the scruples of the infernal gods. The reader, if there be any readers of Latin to whom these superstitions are unfamiliar, may refer to the sixth Æneid, line 322, and to a remarkable ode of Horace, the 28th of the first book, which turns entirely upon this subject. Burial, therefore, was a matter of considerable importance.

When death approached, the nearest relative hung over the dying person, endeavouring to inhale his last breath, in a fond belief that the *anima*, the living principle, departed at that moment, and by that passage from the body. Hence the phrases, *animam in primo ore tenere*, *spiritum excipere*, and the like. It is curious to observe how an established form of expression holds its ground. Here are we, after the lapse of eighteen hundred years, still talking of receiving a dying friend's last breath, as if we really meant what we say. After death the body was washed and anointed by persons called *pollinctores;* then laid out on a bier, the feet to the door, to typify its approaching departure, dressed in the best attire which it had formerly owned. The bier was often decked with leaves and flowers, a simple and touching tribute of affection, which is of the heart, and speaks to it, and therefore has maintained its ground in every age and region, unaffected by the constant changes in customs merely arbitrary and conventional.

In the early ages of Rome the rites of burial and burning seem to have been alike in use. Afterwards the former seems (for the matter is not very clear) to have prevailed, until towards the close of the seventh century of the city, after the death of Sylla, who is said to have been the first of the patrician Cornelii

who was burnt *. Thenceforward corpses were almost universally consumed by fire until the establishment of Christianity, when the old fashion was brought up again, burning being violently opposed by the fathers of the church, probably on account of its intimate connection with Pagan associations and superstitions. Seven days, we are told, elapsed between death and the funeral; on the eighth the corpse was committed to the flames; on the ninth the ashes were deposited in the sepulchre. This probably refers only to the funerals of the great, where much splendour and extent of preparation was required, and especially those public funerals (*funera indictiva*) to which the whole people were bidden by voice of crier, the ceremony being often closed by theatrical and gladiatorial exhibitions, and a sumptuous banquet. But we have no intention to narrate the pomp which accompanied the princely nobles of Rome to the tomb: it is enough for our purpose to explain the usages of private life, to which the Street of Tombs owes its origin and its interest.

In the older times funerals were celebrated at night because the rites of religion were celebrated by day; and it was pollution for the ministers, or for any thing connected with worship of the deities of the upper world, even to see, much more to touch, anything connected with death. From this nightly solemnization many of the words connected with this subject are derived. Those who bore the bier were called originally *Vesperones*, thence *Vespillones* from *Vespera*, evening; and the very term *funus* is derived by grammarians, *a funalibus*, from the rope torches coated with wax or tallow, which continued to be used long after the necessity for using them ceased †. This practice, now

* Cic. Legg. ii. 22.

† Thus Tacitus, Plena urbis tinera, collucentes per campum Martis faces.—Ann. iii. 4.

far more than two thousand years old, is still retained in the Roman Church, with many other ceremonies borrowed from heathen rites. St. Chrysostom at once assures us that it is not of modern revival, and gives a beautiful reason for its being retained: "Tell me," he says, "what mean those brilliant lamps? Do we not go forth with the dead on their way rejoicing, as with men who have fought their fight *."

The corpse being placed upon a litter (*lectica*) or bier (*sandapila*), the former being used by the wealthy, the latter by the poor, was carried out (*efferebatur*), preceded by instrumental musicians (*siticines*), and female singers (*præficæ*), who chaunted the dirge (*nenia*). These hired attendants, whose noisy sorrow was as genuine as the dumb grief of our mutes, were succeeded, if the deceased were noble, or distinguished by personal exploits, by numerous couches containing the family effigies of his ancestors, each by itself, that the length of his lineage might be the more conspicuous; by the images of such nations as he had conquered, such cities as he had taken; by the spoils which he had won; by the ensigns of the magistracies which he had filled; but if the fasces were among them, these were borne reversed. Then came the slaves whom he had emancipated, (and often with a view to this post-mortem magnificence, a master emancipated great numbers of them,) wearing hats in token of their manumission. Behind the corpse came the nearest relations, profuse in the display of grief as far as it can be shown by weeping, howling, beating the breasts and cheeks, and tearing the hair, which was laid, as a last tribute of affection, on the breast of the deceased, to be consumed with him †. To shave the head was also a sign of mourn-

* ἱστέ μοι—τί βούλονται αἱ λαμπάδες αἱ φαιδραὶ; οὐκ ὡς ἀθλητὰς αὐτοὺς (τοὺς τεθνηκότας) προπέμπομεν; Chrysost. Hom. iv. ad Heb.

† Thus Ovid, speaking of Phaeton—

ing. It is a curious inversion of the ordinary customs of life, that the sons of the deceased mourned with the head covered, the daughters with it bare.

With this attendance the body was borne to the place of burial, being usually carried through the Forum, where, if he had been a person of any eminence, a funeral oration was spoken from the rostra in his honour. The place of burial was without the city, in almost every instance. By the twelve tables it was enacted that no one should be burnt or buried within the city; and as this wholesome law fell into disuse, it was from time to time revived and enforced. The reasons for its establishment were twofold, religious and civil. To the former head belongs the reason, already assigned for a different observance, that the very sight of things connected with death brought pollution on things consecrated to the gods of the upper world. So far was this carried that the priest of Jupiter (*Flamen Dialis*) might not even enter any place where there was a tomb, or so much as hear the funeral pipes: nay, his wife, the Flaminica, might not wear shoes made of the hide of an ox which had died a natural death, because all things which had died spontaneously were of ill omen*." Besides, it was an ill omen to any one to come upon a tomb unawares. Another reason was that the public convenience might not be interrupted by private rights, since no tombs could be removed without sacrilege when once established, unless by the state,

———————Planxere sorores
Naiades, et sectos fratri imposuere capillos.—Met. iii.

Seneca also alludes to the custom:—

Placemus umbras: capitis exuvia cape,
Laceræq: frontis accipe abscissam comam.
Phœdra. Act i. sc. 1

* Quonian sua morte extincta omnia funesta sunt.—Fest.

upon sufficient cause *. The civil reasons are to be sought in the unwholesome exhalations of large burying-grounds, and the danger of fire from burning funeral piles in the neighbourhood of houses. It is not meant, however, that there were no tombs within the city. Some appear to have been included by the gradual extension of the walls; others were established in those intervals when the law of the twelve tables fell, as we have said, into desuetude; nor does it appear that these were destroyed, nor their contents removed. Thus both the Claudian and the Cincian clans had sepulchres in Rome, the former under the Capitol †.

If the family were of sufficient consequence to have a patrimonial tomb, the deceased was laid in it: if he had none such, and were wealthy, he usually constructed a tomb upon his property during life, or bought a piece of ground for the purpose. If possible the tomb was always placed near a road. Hence the usual form of inscription, Siste Viator, (Stay, Traveller,) continually used in churches by those small wits who thought that nothing could be good English which was not half Latin, and forgot that in our country the traveller must have staid already to visit the sexton, before he can possibly do so in compliance with the advice of the monument. For the poor there were public burial-grounds, called *puticuli, a puteis*, from the trenches ready dug to receive bodies. Such was the ground at the Esquiline gate, which Augustus gave Mæcenas for his

* That it might be done under the sanction of the religious authorities, we learn from Cicero: "Statuit collegium locum publicum non potuisse privata religione obligari."—Legg. ii. 23.

† Suet. Tiber. There were tombs belonging to the clans (gentes), in which none but those of the clan, and therefore participating in the same sacred rites, could be buried. Tanta religio est sepulcrorum, ut extra sacra et gentem inferri fas negent esse —Cic. Legg. ii. 22.

gardens *. Public tombs were also granted by the state to eminent men ; an honour in early times conferred on few †. These grants were usually made in the Campus Martius, where no one could legally be buried without a decree of the senate in his favour. It appears from the inscriptions found in the Street of Tombs at Pompeii, that much, if not the whole of the ground on which those tombs are built, was public property, the property of the corporation, as we should now say ; and that the sites of many, perhaps of all, were either purchased, or granted by the decurions, or municipal senate, in gratitude for obligations received.

Sometimes the body was burnt at the place where it was to be entombed, which, when the pile and sepulchre were thus joined, was called *bustum* ‡ : sometimes the sepulchre was at a distance from the place of burning, which was then called *ustrina* §. The words *bustum* and *sepulchrum*, therefore, though often loosely used as synonymous, are not in fact so, the latter being involved in, but by no means comprehending, the former. The pile was ordered to be built of rough wood, unpolished by the axe. Pitch was added to quicken the flames ; and cypress, the aromatic scent of which was useful to overpower the stench of the burning body. The funeral piles of great men were of immense size and splendidly adorned; and all classes appear to have indulged their vanity in this respect to the utmost of their means, so that a small and unattended pyre is men-

* Nunc licet Esquiliis habitare salubribus, atque
Aggere in aprico spatiari ; quo modo tristes
Albis informem spectabant ossibus humum.
Hor. Sat. i. viii. 14.

† Majores nostri statuas multis decreverunt, sepulcra paucis. —Cic. Philipp. ix.

‡ We may trace the signification of bustum in its derivation from *buro*, the original form of the verb *uro*, to burn, as in *comburo*.

§ Festus.

tioned as the mark of an insignificant or friendless person. The body was placed on it in the litter or bier; the nearest relation present then opened the eyes, which it had been the duty of the same person to close immediately after death, and set fire to the wood with averted face, in testimony that he performed that office not of goodwill, but of necessity. As the combustion proceeded, various offerings were cast into the flames. The manes were believed to love blood: animals, therefore, especially those which they had loved while alive, were killed and thrown upon the pile, as horses, dogs, and doves, besides the beasts commonly used in sacrifice, as sheep and oxen. Human beings, especially prisoners of war, were sometimes put to death, though not in the latter times of the republic. The most costly robes and arms of the deceased, especially trophies taken in warfare, were also devoted in his honour, and the blaze was fed by the costly oils and gums of the East. The body being reduced to ashes, these were then quenched with wine, and collected by the nearest relation; after which, if the grief were real, they were again bedewed with tears; if not, wine or unguents answered the purpose equally well. The whole ceremony is described in few lines by Tibullus:—

> There, while the fire lies smouldering on the ground,
> My bones, the all of me, can then be found.
> Arrayed in mourning robes, the sorrowing pair
> Shall gather all around with pious care;
> With ruddy wine the relics sprinkle o'er,
> And snowy milk on them collected pour.
> Then with fair linen cloths the moisture dry,
> Inurned in some cold marble tomb to lie.
> With them inclose the spices, sweets, and gums,
> And all that from the rich Arabia comes,
> And what Assyria's wealthy confines send,
> And tears, sad offering, to my memory lend.
>
> Eleg. iii. 2—17

The ashes thus collected were then finally deposited in the urn, which was made of different materials, according to the quality of the dead; usually of clay or glass, but sometimes of marble, bronze, and even the precious metals. The ceremony thus over, the præfica gave the word, *Ilicet* (the contracted form of *Ire licet*, It is lawful to go), and the bystanders departed, having been thrice sprinkled with a branch of olive or laurel dipped in water, to purify them from the pollution which they had contracted, and repeating thrice the words, *Vale*, or *Salve*, words of frequent occurrence in monumental inscriptions, as in one of beautiful simplicity, which we quote below*.

Before the urn was committed to the tomb the interval of a day frequently elapsed; and often, after the funeral, a feast was held in honour of the dead, at which his urn was placed in a conspicuous situation. This portion of the subject we reserve for future discussion. Tombs were of two sorts: those which were erected for the reception of a single person, or of such persons as the builder chose to admit to a participation of it, in which case a curse was usually denounced on all who violated it by introducing the bones of others; and those, again, which were built as family monuments, where the freed slaves of the family, who could of course have no sepulchres of their own except by purchase, were frequently admitted. An instance of this sort occurs in the Street of Tombs, in the tomb erected by Nævoleia Tyche. Each tomb was usually encircled by a low wall or palisade; and as not only the building itself, but the plot of ground

* VALE . ET . SALVE . ANIMA . C. OPPIÆ . FELICISS . NOS . EO . ORDINE . QUO . NATURA . PERMISERIT . TE . SEQUEMUR . VALE : MATER . DULCISSIMA. "Farewell, most happy soul of Caia Oppia. We shall follow thee in such order as may be appointed by nature. Farewell, sweetest mother."

on which it stood, was consecrated, it was usual to place an inscription, stating how much ground was allotted, and consequently how far the sacred part extended. "In fronte pedes tot . in agro pedes tot."

The distinction between cenotaphs and tombs has been already explained. Cenotaphs, however, were of two sorts: those erected to persons already duly buried, which were merely honorary, and those erected to the unburied dead, which had a religious end and efficacy. This evasion of the penal laws against lying unburied, was chiefly serviceable to persons shipwrecked or slain in war; but all came in for the benefit of it, whose bodies could not be found or identified. When a cenotaph of the latter class was erected, sacrifices were offered; the manes of the deceased were thrice invoked with a loud voice, as if to summon them to their new abode, which part of the ceremony was called ψυχαγωγία, and the cenotaph was hallowed with the same privileges as if the ashes of the deceased reposed within it*.

The heir, however, had not discharged his last duty when he had laid the body of his predecessor in the tomb: there were still due solemn rites, and those of an expensive character. The Romans loved to keep alive the memory of their dead, showing therein a constancy of affection which does them honour; and not only immediately after the funeral, but at stated periods from time to time, they celebrated feasts and offered sacrifices and libations to them. The month of February was especially set apart for doing honour to the manes, having obtained that distinction in virtue of being, in old times, the last month of the year.

* Statuent tumulum, et tumulo solemnia mittent
Æternumq: locus Palinuri nomen habebit.
Æn. vi. 380.

. . . . Tumulum Rhæteo in litore inanem
Constitui, et magna manes ter voce vocavi.—Ib. 505.

Private funeral feasts were also celebrated on the ninth day after death (*novemdialia*), and indeed at any time, except on those days which were marked as unlucky (*atri*), because some great public calamity had befallen upon them. Besides these feasts, the dead were honoured with (*inferiæ*) sacrifices, which were offered (*inferebantur*) to the manes, and with games; but the latter belong more to those splendid public funerals which we have professed not to describe, and besides have been fully treated in the chapters upon the theatre and amphitheatre. The inferiæ consisted principally of libations, for which were used water, milk, wine, but especially blood, the smell of which was thought peculiarly palatable to the ghosts. Perfumes and flowers were also thrown upon the tomb; and the inexpediency of wasting rich wines and precious oils* on a cold stone and dead body, when they might be employed in comforting the living, was a favourite subject with the *bons vivans* of the age. It was with the same design to crown it with garlands, and to honour it with libations, that Electra and Orestes met and recognised each other at their father's tomb. Roses were in especial request for this service, and lilies also:—

> Full canisters of fragrant lilies bring,
> Mixed with the purple roses of the spring;
> Let me with funeral flowers his body strow,
> This gift which parents to their children owe,
> This unavailing gift at least I may bestow.
>
> Dryden, Æn. vi. 883.

Other plants, however, were set apart as having a special fitness for this purpose. The Greeks used

* Thus Anacreon—

> Τί δὲ δεῖ λίθον μυρίζειν·
> Τί δὲ γῆ χέειν μάταια;
> Ἐμὲ μᾶλλον, ὡς ἔτι ζῶ
> Μυρίσον, ῥόδοις δὲ κρατὰ
> Πυκάσσον . . . . .

amaranthus, which, without much violence, may be translated, everlasting; and, in truth, is commonly understood to mean the flower so named. Parsley and myrtle were also funereal plants; still the rose was in ages the favourite for this last, as for all other uses *. The Romans were so fond of it, that we find inscriptions making mention of legacies, bestowed on condition that the monument of the testator should be annually crowned with roses. They also made much use of woollen fillets (*infulæ, tæniæ*), one remarkable application of which will be noticed in the course of this chapter.

In the earliest ages of Christianity these practices were strenuously denounced as savouring of idolatry. The objectionable parts, the sacrifices and libations, once abandoned, were of course never resumed: but it is curious to see how soon the hearts of men wandered back to a simple, natural, and elegant method of testifying affection. Even so soon as the fourth century St. Jerome and Prudentius had so far conquered their fears of Paganism, that they speak of the custom of strewing tombs with flowers, and speak of it with complacency.

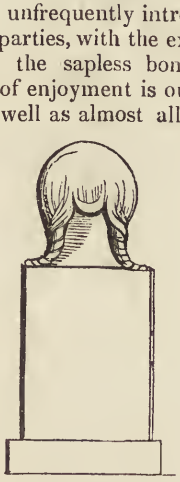
The first tomb, marked 1 on the following plan, which presents itself to the traveller as he approaches the gate of Herculaneum, bears the name of Diomedes, and stands just opposite the Suburban Villa, to which it has lent a name. To modern notions there is something discordant in thus intermingling life and death, and even those who have least cause to fear the final hour, and who look with the warmest interest upon the spot where those loved ones who have gone before them are deposited, would shrink from the close association of such objects with their

* So Anacreon—

Εἰς ῥόδον.
Τόδε καὶ νοσοῦσιν ἀρκεῖ
Τόδε καὶ νεκροῖς ἀμύνει.

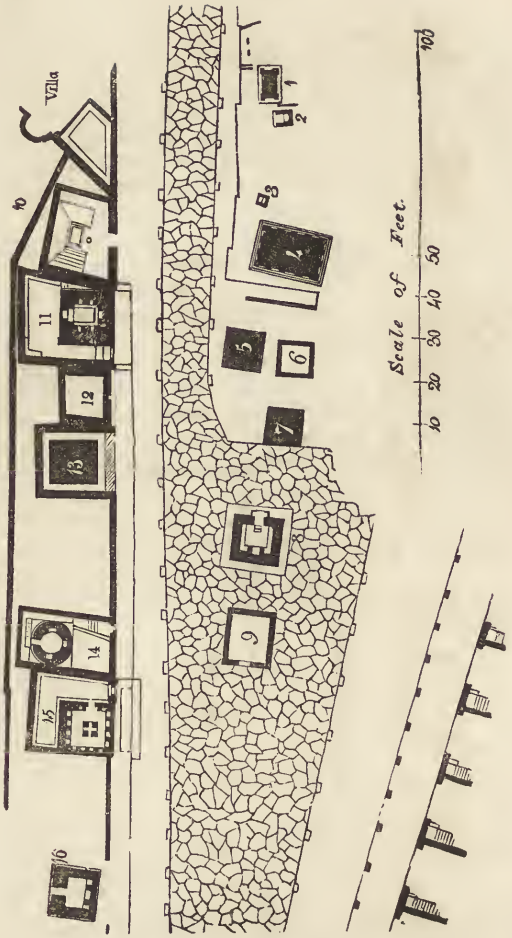
every-day business and pleasures. One remarkable instance of a contrary feeling, in a remarkable man, is well known; it is that of Nelson, who kept the coffin made, after the battle of the Nile, out of the main-mast of L'Orient, in his cabin, in full sight: but the display was not so agreeable to his friends, who never rested till they got it stowed away in the hold. In this aversion the Romans had no share. Death was to them the end of sensation and pleasure, yet, instead of regarding the emblems of it with aversion, they rather sought in them a higher relish for present enjoyment. That singular custom, borrowed from the Egyptians, is well known, by which a skeleton was not unfrequently introduced among the guests at festive parties, with the exhortation, pointed by appealing to the sapless bones, "Let us live while the power of enjoyment is ours*."

This tomb, as well as almost all which have been



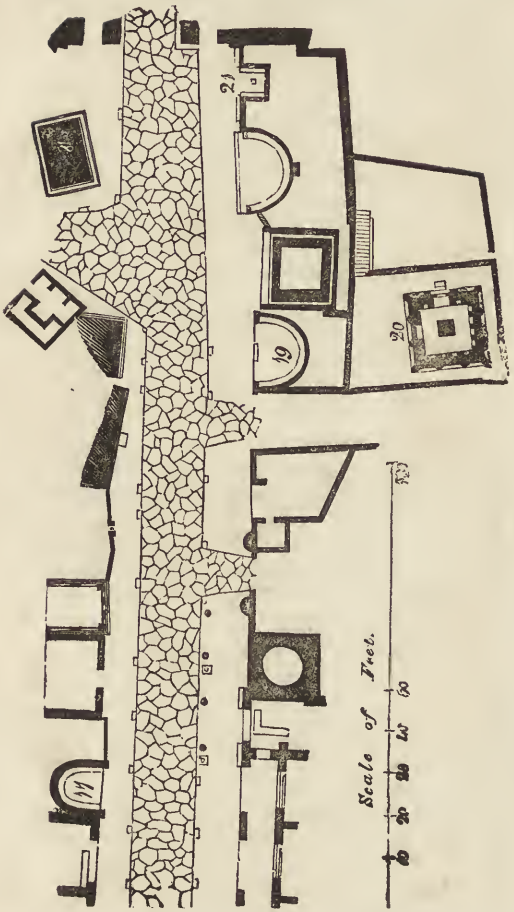
Funeral Column.

* Vivamus, dum licet esse bene. The Egyptians introduced wooden figure of a mummy, and their formula ran differently, according to Herodotus. Ἐς τοῦτον ὁρέων πῖνέ τε καὶ τέρπιο, ἴσσαι γὰρ ἀποθανὼν τοιοῦτος. ii. 78. "Regarding this, drink and enjoy thyself, for such as this wilt thou be after death."



Ground-plan of the Street of Tombs.

Ground-plan of the Street of Tombs.



found, is raised upon a platform of masonry above the level of the footway. To the extreme left is a wall, which seems to mark the limits of the family burial-place. Near it stand two *cippi*, or funeral columns, one erected to Arria, a daughter probably the other to Arrius, his eldest son. These are surmounted by hemispheres, the flat side presented to the road,—a form of monument not uncommon at Pompeii; and one which, when the hinder part is carved in imitation of hair, with dependent tresses, it is difficult to see without thinking of that antidote to sentiment, a barber's block. A low wall divides these monuments from the principal one; but that they all belong to one family is made evident by an inscription placed directly under this partition—

ARRIAE · M · F · (iliæ)
DIOMEDES · L · SIBI · SVIS

The tomb itself is a solid building, not fitted for the reception of urns, and therefore merely erected in commemoration, like the cippi above described. The façade is about nine feet broad and twelve high, and presents two pilasters, which support a pediment. The capitals are capricious, but not inelegant. Under the pediment is the following inscription:—

M. ARRIVS · ⋮ · L · DIOMEDES
SIBI · SVIS MEMORIAE
MAGISTER · PAG · AUG · FELIC · SVBVRB.

The letter preceding the L is much defaced, and its signification not determined; it seems to have been the initial of a name. The inscription will signify that Marcus Arrius Diomedes, freedman of . . . . . , president of the suburb of Augusta Felix, erected this building as a memorial of himself and his family. Of this suburb the Street of Tombs is supposed to have formed part. Below are fasces, the emblems of authority, which show that he was one of the chief mu-

nicipal magistrates; but reversed, in conformity with the custom in cases of mourning, which we have already noticed. The building is of rough stone, covered with stucco. Beside it is a small building, 2, with a semicircular recess, apparently containing a seat.

Upon the same platform are two other tombs: the one, 3, striking only from its diminutive size and plainness, is evidently the humble tribute of some poor family to a departed member; the other, 4, is of considerable size and pretensions. It formed an oblong building, the sides ornamented with pilasters, which supported an entablature, crowned by statues. The upper part of the tomb is now destroyed, but the fragments of the entablature and statues found about it testify plainly that such must have been the design. It is further observable, in confirmation of what has already been asserted that Pompeii was not buried to its present depth by one, but by several eruptions, that these portions of the building were found at some height above the level of the ancient street. The side next the city is ornamented by two bas-reliefs, much broken, and the front has the remains of two medallions, which probably contained portraits of Lucius Ceius, and Lucius Labeo, to whom the tomb was erected by their freedman, Menomachus.

The next tomb, marked 5 on the plan, is solid, and composed entirely of blocks of travertine; and in consequence it remains perfect, while the surrounding buildings, run up with small stones and stucco, are all of them more or less degraded. The form is simple and elegant, resembling the pedestal of a column; the base about twelve feet square, the height sixteen feet. It is decorated with a well-designed moulding and cornice, beneath which is the inscription—

M · ALLEIO · LVCCIO · LIBELLAE · PATRI · AEDILI
II · VIR · PRAEFECTO · QVINQ · ET · M · ALLEIO · LIBELLAE · F
DECVRIONI · VIXIT · ANNIS · XVII · LOCVS · MONVMENTI
PVBLICE · DATVS · EST · ALLEIA · M · F · DECIMILLA · SACERDOS
PVBLICA · CERERIS · FACIENDVM · CVRAVIT · VIRO · ET · FILIO

"To M. Alleius Luccius Libella, the father, Ædile, Duumvir, Quinquennial Prefect, and M. Alleius Libella, his son, Decurion, who lived to the age of seventeen, was assigned the site of this monument at the public charge. Alleia Decimilla, daughter of Marcus, Public Priestess of Ceres, erected it to her husband and son."

The offices of Duumvir and Decurion corresponded in the municipal towns with those of Consul and Senator at Rome, as we have before had occasion to mention.

Behind this tomb the reader will observe a small sepulchral enclosure, and the commencement of another building, marked 6 and 7 on the plan. Neither present anything worthy of notice.

The next, marked 8, placed at the junction of two roads, has nothing remarkable in its exterior. It is composed of small pieces of tufa, laid sometimes horizontally, sometimes in diamonds*, the top much broken In front is a low entrance, about four feet high, which was closed by a marble door, turning upon bronze pivots, received in sockets of the same metal. It was drawn to by a ring, and closed by a lock, probably of the same metal: the holes cut to receive them are still to be seen. In the interior is a small chamber, lighted by a high window in the back of the tomb. Beneath the window, opposite the door, is a niche, in which an alabaster vase was found. Other vases in glass, earth and marble, were standing upon a ledge which runs around the chamber. The reader will observe the *columbaria*, or little niches, so called from their resemblance to the holes

* Opus reticulatum.

Interior of the Tomb with the marble door.

of a pigeon-house, in which the urns are severally deposited.

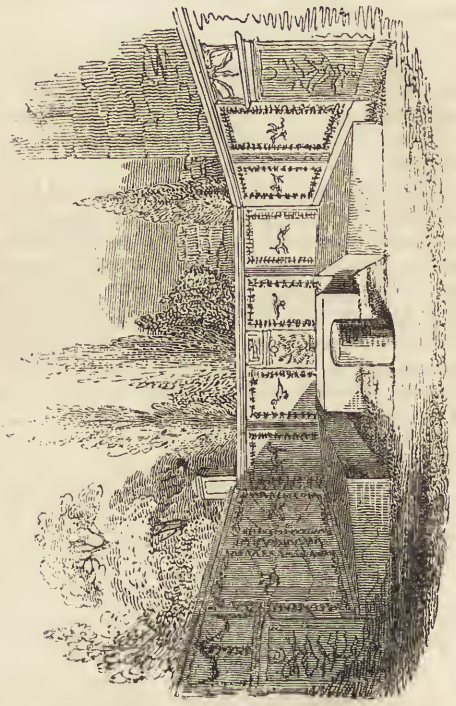
Beyond this tomb, where the two roads separate, are the remains of a small square enclosure, 9, probably an *ustrinum*, or place for burning dead bodies. Its isolated situation appears to render it peculiarly suited to this purpose. It is not uncommon to find inscriptions on monuments forbidding the application of funeral piles against them, "Ad hoc monumentum ustrinum applicare non licet."

We will now cross to the other side of the road, where the monuments are in better preservation and more interesting. Close to the villa of Diomedes is a small enclosure, of irregular figure, presenting to the street a plain front about twenty feet in length, stuccoed and unornamented, except by a low pediment and cornice. The door is remarkably low; not more than five feet high. Entering, we find ourselves within a chamber open to the sky, the walls cheerfully decorated by paintings of animals in the centre of compartments bordered with flowers. Before us is a stone triclinium, with a massive pedestal in the centre to receive the table, and a round pillar in advance of it. It is a funeral triclinium, for the celebration of feasts in honour of the dead: the pillar probably supported the urn of him in whose honour the entertainments were given, after which it was deposited in the tomb. Some notice of these funeral feasts will complete our account of the honours paid to the dead.

Although a usual tribute of respect, they were not a necessary part of the funeral ceremonies, insomuch that a disappointed heir often revenged himself by defrauding the deceased of this portion of his honours*. The name given to them was *silicernium*,

* ——— Sed cænam funeris hæres
Negliget iratus, si rem curtaveris.—Pers. iv. 33.

of which, according to a voluminous antiquary, there are as many etymologies as there are syllables. We are more merciful than the learned Kirchman, and will only inflict two of them on our readers. The first derives it from *silentio cernere*, "to behold in silence," the second considers *silicernium* to have been *silicesnium*, *cesna super silicem*, "a supper upon the flint;" for it appears that *cæna* and *pæna* were in



View of the Funeral Triclinium

early times written *cæsna* and *pæsna*, and the substitution of *r* for *s* is rendered probable by the change of the old form *casmina* into *carmina*, and many others. This may derive some support from the stone couches, to be covered, it is true, when in use, with a more comfortable material, from which, in the example before us, the repast was to be eaten. These feasts may be divided into two classes,—the first exclusively in honour of the dead; the second, partly for the benefit of the living. The former support the etymology, *cernere silentio*, for they were to be tasted by no one, being devoted exclusively to the dwellers of the nether world, who hovered round the steam of the viands, and drank the liquors which were poured out in their honour. The antiquity of this practice appears from Homer, Od. xi. 23-50*, and it still existed in the fourth century, in the time of St. Augustine, who expresses his wonder "that men should heap meats and wines upon tombs, as if departed spirits required fleshly food†." Finally, those meats were burnt, lest they should be profaned by any person partaking of them, and the term *bustirapus*, tomb-snatcher, is of frequent occurrence to denote the extreme of misery and degradation, which alone, it was supposed, could drive men to plunder these devoted banquets. The second class was of a more cheerful description, and consisted of

*——————————Eurylochus
Held fast the destined sacrifice, while I
Scooped with my sword the soil, opening a trench
Ell-wide on every side: then poured around
Libation consecrate to all the dead.
First milk with honey mixed, then luscious wine,
Then water, sprinkling last meal over all.
* * * * *
Piercing the victims next, I turned them both
To bleed into the trench: then swarming came
From Erebus the shades of the deceased.
Cowper, Odyss. xi.

† De Sanctis, Serm. 15.

an entertainment, not only to be partaken, but to be consumed by the dearest friends and relations of the deceased. Sometimes it was given at the time of the funeral, in which case the urn of the deceased appears to have been exposed to view, sometimes at the purificatory sacrifice (*novemdiale*) at the end of nine days, sometimes at later periods of annual recurrence. Legacies were sometimes left to defray the expense of an annual feast. Mention is made of Minutius Anteras, a freedman, who left an annual sum of 10,000 sesterces, about 80*l.*, to be spent in his honour. Public feasts were sometimes given by very wealthy men in honour of their relations, as did the son of Sylla in honour of his father, and Julius Cæsar in honour of his daughter. At these the whole people were entertained at an enormous expense. Certain dishes were peculiarly appropriate to the funeral meal, among which were beans, parsley, eggs, lentils, and a cake called libum, not, however, to the exclusion of meat. Even on these mournful occasions the guests came dressed in white; to appear in black seems to have been a sort of profanation. There is a remarkable charge in the Oration against Vatinius, that at a public funeral entertainment, given by Q. Arrius, he had appeared among the senators assembled in the temple of Castor in a black robe. "Who ever, at a private funeral, appeared at table in a mourning gown; who but yourself ever took a mourning gown on leaving the bath? When so many thousands were set down, when the master of the feast, Q. Arrius, was in white, you burst like an omen of evil into the temple of Castor, with Caius Fidulus in black, and the rest of your furies*."

Bonucci calls this triclinium the sepulchral chamber

* Cic. in Vatin. 13. The allusion to the bath is another proof, in addition to those given in the first volume, how invariably the Romans resorted to it before the afternoon meal.

of Saturninus. We have not access to his work, and cannot tell what is his authority for the assertion. Mazois gives no inscription. It is the only erection of its kind in the Street of Tombs, and we should almost consider it as built for the general accommodation; or perhaps as matter of speculation, and let out to hire.

The monument which stands next, is intended for the common burial-place of a family. It consists, as will be seen more clearly by looking to the ground-plan, No. 11, of a square building, containing a small chamber, by the side of which is a door giving admission to a small court surrounded by a high wall. The entrance to the chamber is at the back. From the level of the outer wall there rise two steps, supporting a marble cippus richly ornamented. Its front is occupied by a bas-relief and inscription, of which we annex a copy:—

NAEVOLEIA · I · LIB · TYCHE · SIBI · ET
C · MVNATIO · FAVSTO · AVG · ET · PAGANO
CVI · DECVRIONES · CONSENSV · POPVLI
BISELLIVM · OB · MERITA · EIVS : DECREVERVNT
HOC · MONIMENTVM · NAEVOLEIA · TYCHE · LIBERTIS · SVIS
LIBERTABVSQ · ET · C · MVNATI · FAVSTI · VIVA · FECIT

Bas-relief of Nævoleia Tyche.

Bas-relief on the Monument of Naevoleia Tyche.

The latter is to the following purport:—"Nævoleia Tyche, freedwoman of Julia Tyche, to herself and to Caius Munatius Faustus, Augustal, and chief magistrate of the suburb, to whom the Decurions, with the consent of the people, have granted the bisellium for his merits. Nævoleia Tyche erected this monument in her lifetime for her freedmen and women, and for those of C. Munatius Faustus." The portrait above is probably that of Nævoleia; the bas-relief is supposed to represent the dedication of the tomb. On one side are the municipal magistrates, on the other the family of Nævoleia; in the centre is a low altar, upon which a youth is placing some offering, and by it a cippus, which is to represent the tomb. On the side next the triclinium is a curious bas-relief, which presents us with some interesting particulars concerning the naval architecture of the Romans. The ends of the vessel are remarkable. The prow is of singular shape, not

Bas-relief on the Tomb of Nævoleia Tyche.

clearly defined, and does not present the formidable beak of a ship of war: it is surmounted by a bust of Minerva. The poop ends in a swan or goose's neck (χήνισκος), from which there floats a flag: another flag is to be seen at the mast-head. The yard consists of two spars rudely lashed together. At the mast-head is something resembling a large block in which ropes are fixed, which Mazois says are the halyards: in his engraving they look more like shrouds; and indeed a boy is making use of them as shrouds and climbing up them. The crew consists of children who are furling the sail. A man sitting at the poop, holds the rudder, and is said to represent Munatius. Two explanations of this sculpture are given,—one literal, that it is merely indicative of the profession of Munatius; the other allegorical, that it symbolises the arrival of the tossed ship of life in a quiet haven. The reader may choose between the two, as the gods have made him poetical or prosaic. On the opposite side of the cippus is the bisellium, or seat of honour, granted to Munatius.

A sort of solid bench for the reception of urns runs round the funeral chamber, and several niches are hollowed in the wall. Some lamps were found here, and many urns, three of glass, the rest of com mon earth The glass urns were of large size, one of them fifteen inches in height by ten in diameter, and were protected from injury by leaden cases. They contained, when found, burnt bones, and a liquid which has been analyzed, and found to consist of mingled water, wine, and oil. In two of the urns it was of a reddish tint, in the other yellow, oily and transparent. There can be no doubt but that we have here the libations which were poured as a last tribute of friendship upon the ashes of the tenants of the tomb.

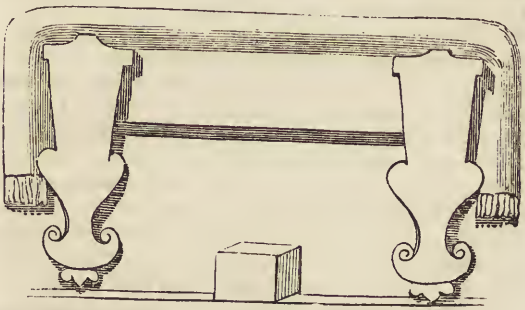
The burial-ground of Nistacidius, marked 12, offers nothing to detain us. It is surrounded by a low

wall, about breast high, and contains three cippi after the manner of wig-blocks.

The next erection, 13, is of novel and commanding design. Within a court, about twenty-one feet square, a massive basement rises to the height of five feet and a half. Three steps lead up to a cippus elegantly carved. In front, within a rich border, is the inscription :—

C · CALVENTIO. QVIETO
AVGVSTALI
HVIC · OB · MVNIFICENT · DECVRIONVM
DECRETO · ET · POPVLI · CONSENSV · BISELLII
HONOR DATUS · EST ·

"To Caius Calventius Quietus, Augustal. To him, in reward of his munificence, the honour of the bisellium was granted by the decree of the Decurions, and with the consent of the people." Below is a representation of the bisellium. It is to be remarked



Bisellium.

that all those who are mentioned in inscriptions as possessing the privilege of the bisellium bear also the title of Augustal. The learned Fabretti supposes that it was peculiar to this class of priests, but at the same time not granted to all, but only to the most

distinguished of them. This distinction was purely municipal; it conferred no rank or precedence beyond the walls of the city by which it was granted: and to this perhaps it is owing, that while frequent mention of the bisellium occurs in inscriptions, Varro is the only Latin author who has spoken of it at all. The sides are ornamented with richly carved garlands of oak-leaves, bound with fillets; the mouldings and cornice are elegant in design and execution. This edifice is solid: it was therefore no place of burial, but a cenotaph, or honorary tomb, erected to Calventius Quietus. The upper part is entirely composed of marble; the basement and surrounding wall are of masonry coated with stucco. Square pinnacles, called acroteria, are placed on the wall, their sides ornamented with stucco bas-reliefs, of a mythological character. One represents Theseus; another, Œdipus and the Sphinx, where the Theban hero, with an action not yet out of use, puts his finger to his forehead, as if to denote that he has there the interpretation of the riddle. The Sphinx sits on a rock, above the bodies of her victims, which are remarkable as showing some traces of the human skeleton. There is no door of access to the little area surrounding the monument; but the wall in front is scarcely four feet high; at the sides it is higher, and the back rises into a pediment which leads the eye well up to the lofty cippus, and communicates an agreeable pyramidal effect to the whole design. The extreme height from the footway is about seventeen feet.

An unoccupied space intervenes between this tomb and the next, 14, which bears no inscription. It is a round tower enclosed like those of Nævoleia and Quietus, with a wall or *septum*, ornamented with acroteria. The annexed view conveys an accurate idea of its external appearance. On the right is the tomb of Calventius Quietus; on the left that of

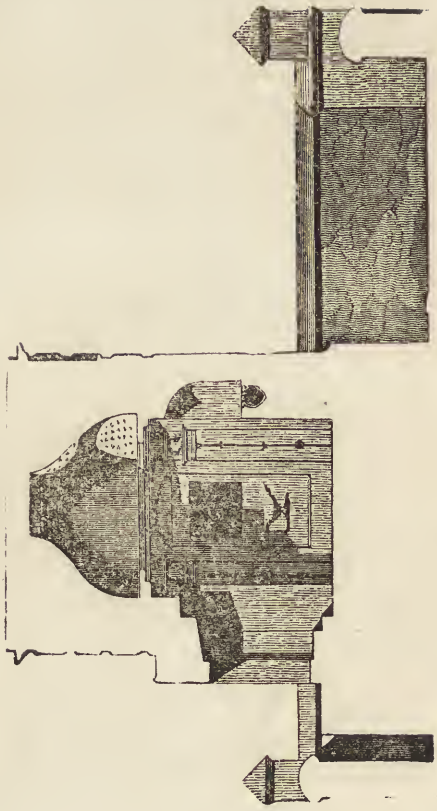
View of the Tombs of Scaurus, the Round Tomb, and the Tomb of Calventius Quietus.

Scaurus. Here also we find bas-reliefs upon the acroteria, one remarkable for its subject. The skeleton of a child reposes on a heap of stones: a young woman stoops over it in the act of depositing a funereal fillet. A touching explanation of this singular subject has been proposed,—that it represents the discovery of a child, who had perished in the earthquake, by the mother, who is now rendering the last service in her power. The dress of the female is still

Bas-relief on a pinnacle of the wall enclosing the circular Tomb.

preserved in the secluded country which encircles Sora*. A narrow and steep stair leads up to the sepulchral chamber, which is vaulted somewhat in

* Mazois, p. 46.



Section of the circular Tomb.

Semicircular Exedra in the Street of Tombs.

the shape of a bell, and painted with arabesque designs.

Immediately adjoining is the tomb of Scaurus, which has been fully described in the first volume. Beyond it is a space of eighty feet, unoccupied, except by one unfinished tomb. Advancing towards the city we then come to one of the courts of the villa named after Cicero, and pass the row of shops which stood in front of it. On the other side of the way, opposite to the tomb of Scaurus and this empty space, is a long row of mean shops, with courts behind them, conjectured to have been a hostelry for the peasants who resorted to Pompeii; but nothing can be more vague than this supposition. Adjoining them is another row of shops, of more pretension. The next object is a remarkable exedra, or seat, 17, in the form of a semicircle, and vaulted over. As it faces the south, and is of considerable depth, it is so contrived as in summer to afford a constant shade, and in winter to receive the full benefit of the cheering sun. It is of capricious taste, yet not inelegant; and it may be observed, as a peculiarity, that the upper pilasters spring immediately from the capitals of the lower ones. Within it was gaily, not to say gaudily painted. The top of the vault is blue: the lower part, which is moulded in the form of a shell, is white: the walls are divided into panels by black borders relieved by golden arabesques; and the panels are red, with the figure of some animal in the centre, in imitation of life. The floor is placed at some height above the foot-path; and to facilitate access there is only one small and inconvenient stepping-stone. The projecting eave is a modern addition, to preserve the building. Near this spot the skeletons of a female with an infant in her arms, and beside her of two children, their bones mingled and interlaced, showing that at the last they

had sought comfort in each other's embrace, were dug up. It was a family perhaps of distinction, certainly

Gold Ring.

of wealth, for among their remains two pairs of ear-rings, with pearl pendants of great value, were found, and three gold rings, one of them in the form of a serpent with its head pointing along the finger, and its body coiled around in several folds.

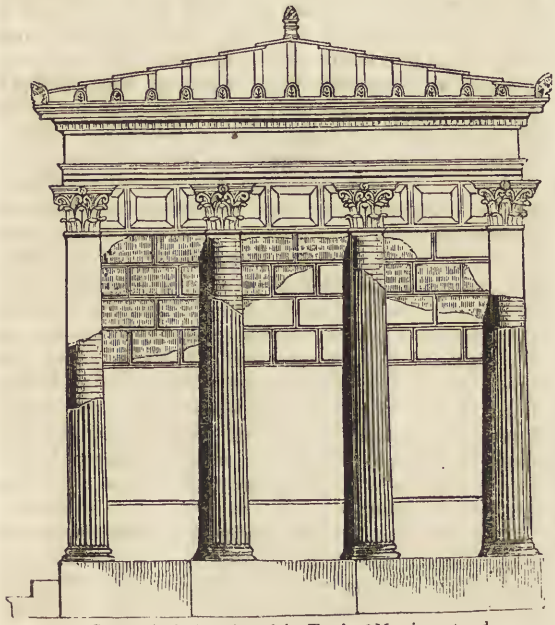
Between this exedra and the gate of the city there are traced on the plan the sites of several unknown tombs, which it is not necessary to describe. Immediately under the walls a road turned off to the left, which led to Nola, and enabled travellers who had no business in the town to avoid passing through its crowded streets. Between this road and the city-gate is a square basement, 18, probably intended to support a colossal statue of bronze: at least some fragments of such a statue were found about it. Nearly opposite, but a little farther from the gate, is the beginning of another road leading somewhere to the right, along the side of Cicero's villa. Here, at the angle of the wall, there was formerly a stone bracket, apparently to receive offerings of fruit, &c., by the side of which an immense serpent was painted, in the act of stooping his head, as if to partake of what was set before him. This relic was accidentally destroyed by the carts employed in removing rubbish from the excavations in the year 1813.

Between this by-road and the city-gate there is a group of interesting remains, consisting of two tombs,

and two large uncovered semicircular seats. The first, 19, is raised, upon a high step; it is about seventeen feet in diameter, and bears the following inscription, occupying the whole space above the bench, which is finished, and supported at each end by a lion's paw:—

MAMIAE·P·F·SACERDOTI·PVBLICAE·LOCVS·
SEPVLTVR·DATVS·DECVRIONVM·DECRETO·

"To Mamia, daughter of (probably) Porcius, public priestess, a place of burial is assigned by decree of the Decurions." A little in advance of this seat is an upright stone, with an inscription importing that the



Geometrical elevation of the Tomb of Mamia restored.

Decurions had granted to M. Porcius a plot of ground twenty-five feet square; and immediately behind is a tomb, 20, which, with its septum or enclosure, in fact does occupy about that space. It is upon these coincidences, we imagine, that P, in the inscription above given, is interpreted Porcius, and the tomb of which we have spoken is assigned to Mamia, for it bears no inscription to point out its owner. At the same time, the tomb between the seats occupies about the same space, and a doubt may be felt which of the two is the one meant. Be this as it may, the tomb in question is more than usually large and handsome. The septum is worked into apertures rounded at top, which give to it the appearance of a balustrade. The tomb is of masonry covered with stucco, and ornamented with engaged columns, which, from their proportions, appear to be of the Corinthian order, but the capitals are gone. Mazois has given a restoration of it, according to his notions of the characteristics of Pompeian architecture: the existing part may be distinguished by the uneven line which bounds it. Several ill executed marble statues, now in the Royal Museum of Naples, were found in the interior, which was set round with niches · the walls were painted. In the centre is a large pedestal which probably supported the urn of the tenant. Behind this tomb is a spot called the sepulchre of animals, because many skulls and half-burnt bones of sheep and oxen have been found there. It probably was a spot where offerings were made to the dead. An altar richly ornamented with fruit and garlands, which was dug up here, seems to confirm this opinion.

The other seat is very similar to the one described, but without any inscription. The tomb between them offers nothing worthy of notice. One building only, placed between the seat and the city-gate,

remains to be described: it is the niche, 21, of which mention has been already made, page 73, vol. i. It is there spoken of as a niche for a sentinel. Mazois considers it an ædicula, or small shrine, dedicated perhaps to the Dii Viales, the gods who presided over roads, or perhaps to Apollo Agyieus, who had the same office. The altar raised to him under this name was generally circular, and near it was placed a table for the consecrated cakes and sweetmeats*. Accordingly a cubical stone was found in it, which Mazois saw broken by a workman to make some repairs. At that time it was also decorated with paintings which have since disappeared. If these conjectures are right, and the niche was a sacred building instead of being meant for military use, we must suppose that the soldier on duty sought a partial shelter here from the fiery storm which fell around. A singular tripod, supported by satyrs of beautiful execution and remarkable design, was found here in it.

We have now completed our circuit of that portion of Pompeii which has been restored to the light of day. To describe every building would have been useless, even in a professed guide-book: it has been our endeavour, however, to omit no object remarkable either for beauty or singularity; nothing to which the attention of those who have the good fortune to visit the spot ought to be directed. Those who have very lately done so may perhaps find our account imperfect, for the latest numbers of the Museo Borbonico which have reached us only bring the excavations down to May, 1831; and the Neapolitan government strictly excludes strangers from the more recent discoveries, until they have been fully surveyed, copied, and described, that its own publication may monopolize the earliest intelligence. Occasionally we have indulged in a minuteness of detail, especially in

* Donaldson

speaking of the interior decorations of the houses, which may appear tedious. we have done so, however, from a belief that without the advantage of personal inspection, it is only by minuteness of description, and even repetition, that any sort of familiarity with the subject can be attained. In conclusion, we have to express a regret that the small size of our illustrations, and especially the want of coloured plates, prevent our doing full justice to the beauty and interest of this remarkable place.

From a painting.

Money-bag and Coins.

Chapter XIII.

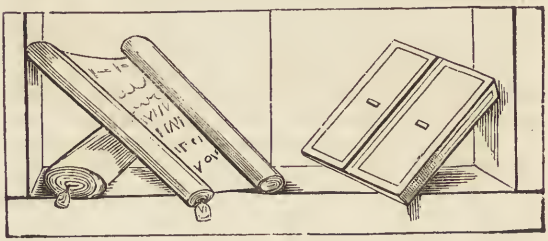
DOMESTIC UTENSILS.

The immense number and variety of statues, lamps, urns, articles of domestic use, in metal or earthenware, &c., discovered at Herculaneum and Pompeii, have rendered the Museum at Naples an inexhaustible treasury of information relative to the private life of the ancient Italians. To give an adequate description of the richness and variety of its contents, would far exceed the whole extent of this work, much more the small space which still remains: but that space cannot be better occupied than in describing some few articles which possess an interest from the ingenuity of their construction, the beauty of their workmanship, or their power to illustrate ancient usages, or ancient authors.

Writing implements are among the most important of the latter class; on account of the constant mention of them, as well as of the influence which the comparative ease or difficulty of producing copies of writing is always found to exert over society. On this head there is no want of information. The implements used are frequently mentioned, especially in familiar writings, as the letters of Cicero; and their forms have been tolerably ascertained from various fragments of ancient paintings.

It is hardly necessary to state that for manuscripts

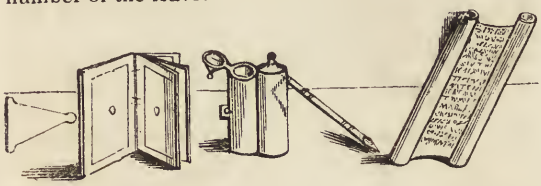
of any length, and such as were meant to be preserved, parchment or vellum, and a vegetable tissue manufactured from the rush *papyrus*, were in use. The stalk of this plant consists of a number of thin concentric coats, which being carefully detached, were pasted cross-ways one over the other, like the warp and woof in woven manufactures, so that the fibres ran longitudinally in each direction, and opposed in each an equal resistance to violence. The surface was then polished with a shell, or some hard smooth substance. The ink used was a simple black liquid, containing no mordant to give it durability, so that the writing was easily effaced by the application of a sponge. The length of the Greek papyri is said to vary from eight to twelve inches: the Latin often reach sixteen: the writing is in columns, placed at right angles to the length of the roll. The method of reading them will be understood from the wood-cut, in which is represented one open, and, below it, another closed. To each of them is appended a sort of ticket,



Papyri and Tabulæ.

which served as a title. Hence the end of the roll, or volume (*volumen*), was called *frons*, a term of frequent recurrence in Ovid and Martial, and not always rightly understood. Hence, also, when we meet with the expression, *gemina frons*, we must

understand that volume had a ticket at each end. The open book which stands beside them is one of those which were composed of two tables, or pages, and served for memorandums, letters, and other writings, not intended to be preserved. They were composed of leaves of wood or metal coated over with wax, upon which the ancients wrote with a *stylus*, or iron pen, or point rather, for it was a solid sharp-pointed instrument, some inches in length, like a lady's stiletto upon a large scale. In the middle of each leaf there appears to have been a button, called ὀμφαλὸς, *umbilicus*, intended to prevent the pages touching when closed, and obliterating the letters traced on the yielding wax. The tablets here represented would be called δίπτυχον, twofold, as consisting only of two leaves: in the next cut may be seen another sort, consisting of several leaves (πολύπτυχον) united at the back with hinges or rings. In Latin they were called *tabulæ*, or *tabellæ*, and the epithets, duplices, triplices, quintuplices, served to mark the number of the leaves.

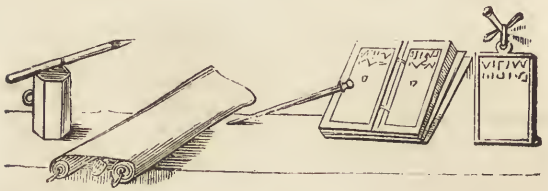


Tabulæ, Calamus, and Papyrus.

Beside them stands a double inkstand, intended probably to contain both black and red ink. The former was made either of lamp-black, or some other sort of charcoal, or from the cuttle-fish; and was called atramentum. As it contained no mordant, and was readily obliterated by moisture, it could be used for writing

upon ivory tablets; and it has been conjectured that some sorts of paper were covered with a wash, or varnish, to facilitate the discharge of the old writing, and render the paper serviceable a second time. Red ink, *miltum*, was prepared from cinnabar. The reed, cut to a point, which lies beside the inkstand, is the instrument used in writing with ink before the application of quills. It was called *calamus*, with the distinctive epithets *chartarius*, or *scriptorius*. The open papyrus explains how manuscripts were read, rolled up at each end, so as to show only the column of writing upon which the student was intent. At the other side is a purse, or bag, to hold the reed, penknife, and other writing instruments.

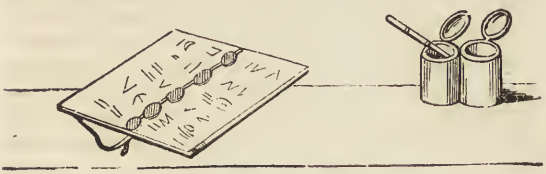
The next cut represents, besides a set of tablets bound up, a single one hanging from a nail. Such, probably, were those suspended at Epidaurus, containing remedies by which the sick had been cured; by the perusal of which Hippocrates is said to have profited in the compilation of his medical works. It also contains, besides a papyrus similar to those described, a hexagonal inkstand, with a ring to pass the finger through, upon which there lies an instrument resembling a reed, but the absence of the knots, or joints, marks it to be a stylus. Another of these instruments leans against the open book. These were made of every sort of material; sometimes with



Tabulæ, Stylus, and Papyrus.

the precious metals, but usually of iron; and on occasion might be turned into formidable weapons. It was with his stylus that Cæsar stabbed Casca in the arm, when attacked in the senate by his murderers; and Caligula employed some person to put to death a senator with the same instruments. In the reign of Claudius, women and boys were searched to ascertain whether there were styles in their *graphiariæ thecæ*, or pen-cases. Stabbing with the pen, therefore, is not merely a metaphorical expression. Tablets such as those here represented, were the *diurni*, or day-books, *breviarii rationum*, *tabulæ accepti et expensi*, or account-books. When they were full, or when the writing on them was no longer useful, the wax was smoothed, and they were ready again for other service.

The next cut, besides an inkstand, represents an open book. The thinness and yellowish colour of the leaves, which are tied together with ribbon, denote that it was made of parchment or vellum.



Tabulæ and Calamus.

Below is a cylindrical box, called *scrinium* and *capsa*, or *capsula*, in which the manuscripts were placed vertically, the titles at the top. Catullus excuses himself to Manlius for not having sent him the required verses, because he had with him only one box of his books. It is evident that a great number of volumes might be comprised in this way within a small space: and this may tend to explain the small-

Scrinium and Capsa.

ness of the ancient libraries; at least of the rooms which are considered to have been such. Beside the box are two tablets, which, from the money-bag and coins scattered about, had probably been used in reckoning accounts. This will bring to the student's recollection the

> ——— Mersam poni jubet, atque
> Effundi saccos nummorum *

of Horace, and the known lines of Juvenal—

> ——— Pleno cum turget sacculus ore
> Crescit amor nummi quantum ipsa pecunia crescit †.

No perfect papyri, but only fragments, have been found at Pompeii. At Herculaneum, up to the year 1825, 1756 had been obtained, besides many others destroyed by the workmen, who imagined them to be mere sticks of charcoal. Most of them were found in a suburban villa, in a room of small dimensions, ranged in presses round the sides of the room, in the centre of which stood a sort of rectangular bookcase. Sir Humphry Davy, after investigating their chemical nature, arrived at the conclusion that they had not been carbonised by heat, but changed by the long action of air and moisture; and he visited Naples in hopes of rendering the resources of chemistry avail-

* Sat. ii. 3, 149. † Juv. xiv. 138.

able towards decyphering these long-lost literary treasures. His expectations, however, were not fully crowned with success, although the partial efficacy of his methods was established: and he relinquished the pursuit at the end of six months, partly from disappointment, partly from a belief that vexatious obstacles were thrown in his way by the jealousy of the persons to whom the task of unrolling had been intrusted. Two hundred and ten volumes have been well and neatly unrolled; and one hundred and twenty-seven others are nearly finished. It is rather remarkable that, as far as we are acquainted, no manuscript of any known standard work has been found; nor indeed any production of any of the great luminaries of the ancient world. The most celebrated person, of whom any work has been found, is Epicurus, whose treatise De Natura has been successfully unrolled. We believe that it is not yet printed, but is now preparing for the press. The library in which this was found appears to have been rich in treatises on the Epicurean philosophy.

A curious literary monument has been found in

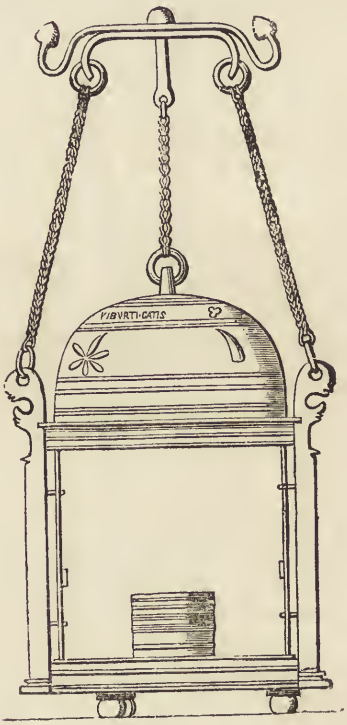
Calendar.

the shape of a calendar. It is cut on a square block of marble, upon each side of which three months are registered in perpendicular columns, each headed by the proper sign of the zodiac. The information given may be classed under three heads, astronomical, agricultural, and religious. The first begins with the name of the month; then follows the number of days; then the nones, which in eight months of the year fall on the fifth day, and were thence called quintanæ; in the others on the seventh, and were therefore called septimanæ. The ides are not mentioned, because seven days always elapsed between them and the nones. The number of hours in the day and night is also given, the integral part being given by the usual numerals, the fractional by an S for semissis, the half, and by small horizontal lines for the quarters. Lastly, the sign of the zodiac, in which the sun is to be found, is named, and the days of the equinoxes and of the summer solstice are determined: for the winter solstice we read, *Hiemis initium*, the beginning of winter. Next the calendar proceeds to the agricultural portion, in which the farmer is reminded of the principal operations which are to be done within the month. It concludes with the religious part, in which, besides indicating the god under whose guardianship the month is placed, it notes the religious festivals which fell within it, and warns the cultivator against neglecting the worship of those deities, upon whose favour and protection the success of his labours was supposed mainly to depend.

No articles of ancient manufacture are more common than lamps. They are found in every variety of form and size, in clay and in metal, from the most cheap to the most costly description. We have the testimony of the celebrated antiquary, Winkelmann, to the interest of this subject: "I place among the most curious utensils found at Herculaneum, the lamps, in which the ancients sought to display ele

gance, and even magnificence. Lamps of every sort will be found in the museum at Portici, both in clay and bronze, but especially the latter: and as the ornaments of the ancients have generally some reference to some particular things, we often meet with rather remarkable subjects." A considerable number of these articles will be found in the British Museum, but they are chiefly of the commoner sort. All the works, however, descriptive of Herculaneum and Pompeii, present us with specimens of the richer and more remarkable class, which attract admiration both by the beauty of the workmanship and the whimsical variety of their designs. We may enumerate a few which occur in a work now before us, 'Antiquités d'Herculanum,' in which we find a Silenus, with the usual peculiarities of figure ascribed to the jolly god rather exaggerated, and an owl sitting upon his head between two huge horns, which support stands for lamps. Another represents a flower-stalk growing out of a circular plinth, with snail-shells hanging from it by small chains, which held the oil and wick: the trunk of a tree with lamps suspended from the branches: another, a naked boy, beautifully wrought, with a lamp hanging from one hand, and an instrument for trimming it from the other, the lamp itself representing a theatrical mask. Beside him is a twisted column surmounted by the head of a Faun, or Bacchanal, which has a lid in its crown, and seems intended as a reservoir of oil. The boy and pillar are both placed on a square plateau raised upon lions' claws. But beautiful as these lamps are, the light which they gave must have been weak and unsteady, and little superior to that of common street lamps, with which indeed they are identical in principle. The wick was merely a few twisted threads drawn through a hole in the upper surface of the oil-vessel; and there was no glass to steady the light and prevent its varying with every breeze that blew.

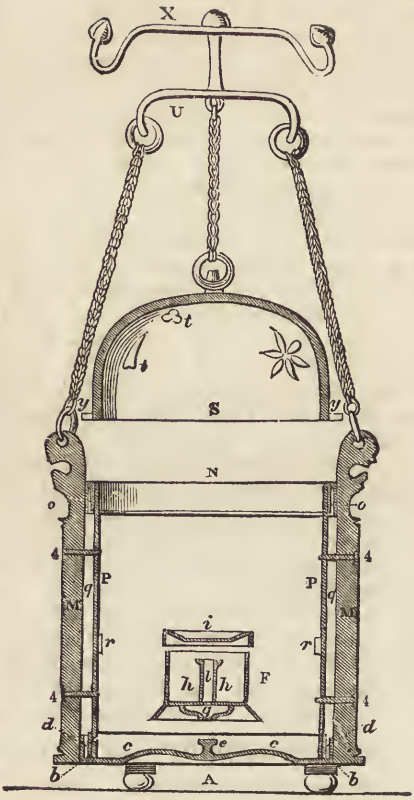
Still, though the Romans had not advanced so far in art as to apply glass chimneys and hollow circular wicks to their lamps, they had experienced the inconvenience of going home at night through a city ill paved, ill watched, and ill lighted, and accordingly soon invented lanterns to meet the want. These, we



Elevation of a Bronze Lantern.

learn from Martial, who has several epigrams upon this subject, were made of horn or bladder: no mention, we believe, occurs of glass being thus employed. The rich were preceded by a slave bearing their lantern. This Cicero mentions as being the habit of Catiline upon his midnight expeditions; and when M. Antony was accused of a disgraceful intrigue, his lantern-bearer was tortured to extort a confession whither he had conducted his master *. One of these machines, of considerable ingenuity and beauty of workmanship, was found in Herculaneum in 1760, and another almost exactly the same at Pompeii, a few years after. We give a drawing and a section of the former to explain its construction. In form it is cylindrical, with a hemispherical top; and it is made of sheet-copper, except the two main pieces, M, M, which are cast. The bottom consists of a flat, circular copper plate, supported by three balls, and turned up all round the rim (*b*, *b*, in the section), from which rise the rectangular supports, M, M, which support the upper part of the frame, N. The top and bottom were further connected by the interior uprights, P, P, between which and M, M, the laminæ of horn or glass were placed, and secured at the top and bottom by the doublings of the copper. Horn was the most common substance used to transmit the light; but bladder and other membranes were also employed. In the centre of the lantern is seen the small lamp. The cover is hemispherical, and lifts up and down: it is pierced with holes for the admission of air, and has besides the characters VIBVRTI·CATIS pricked upon it. These have been interpreted, Tiburti Cati Sum, or Tiburti Cati S. (ervus), indicating the one that it belonged to Catus, or that it was to be carried by his slave.

* Val. Max. vi. 8.



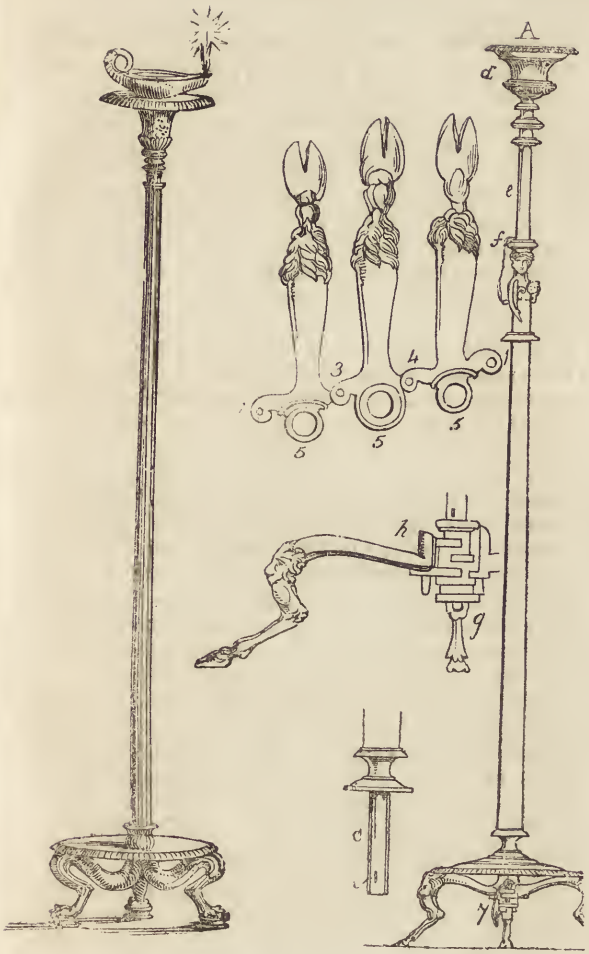
Section of a Bronze Lantern.

A. Base. *b*, *b*. Rim of the base turned up. *c*, *c*. Interior rim, forming, with the exterior one, *b*, *b*, a channel, *d*, *d*, to receive the glass or horn side. *e*. Knob which fitted into a hole, *g*, in the bottom of the lamp to keep it steady. F. Lamp. *h*, *h*. Oil receiver. *i*. Moveable cover sloping inwards, and pierced in the centre to receive the wick. *l*. Tube to hold the wick, with a vertical slit to admit the oil. M, M. Supports. N. Band round the top of the lantern : it consists of a copper plate with the two edges doubled down, so as to form a cavity, *o*, *o*, to receive the upper edge of the glass or horn. P, P. Interior supports, connected with M,M, by pins, 4, 4, 4, 4, shown in the separate view of M. *q*. Space for the horn sides. *r*, *r*. Pieces of metal of uncertain use. S. Cover. *t*, *t*, *t*. Holes to let off the smoke. U. Handle. X. Another handle attached to a vertical rod which passes through U, and lifts up the cover, which receives the uprights, M, M, into two notches, and is thus kept steady. 3. View of the upright, M. 5. Extinguisher, which is a hemisphere soldered on a narrow curved tube.

Front view of M M

Extinguisher.

One of the most elegant articles of furniture in ancient use was the candelabrum, by which we mean those tall and slender stands which served to support a lamp, but were independent of, and unconnected with it. These, in their original and simple form, were probably mere reeds or straight sticks, fixed upon a foot by peasants, to raise their light to a convenient height; at least such a theory of their origin is agreeable to what we are told of the rustic manners of the early Romans; and it is in some degree countenanced by the fashion in which many of the ancient candelabra are made. Sometimes the stem is represented as throwing out buds; sometimes it is a stick, the side branches of which have been roughly lopped, leaving projections where they grew: sometimes it is in the likeness of a reed or cane, the stalk being divided into joints. Most of those which have been found in the buried cities are of bronze; some few of iron: in their general plan and appearance there is a great resemblance, though the details of the ornaments admit of infinite variety. All stand on three feet, usually griffins' or lions' claws, which support a light shaft, plain or fluted according to the fancy of the maker. The whole supports either a plinth large enough for a lamp to stand on, or a socket to receive a wax candle, which the Romans used sometimes instead of oil in lighting their rooms. Some of them have a sliding shaft, like that of a music stand, by which the light might be raised or lowered at pleasure. Of the two candelabra which fill the opposite page, one is of the simplest form: the other deserves notice on account of the ingenious construction, by which it can be taken to pieces for the convenience of transport. The base is formed of three goat's legs, each having a ring at the end and a ring on each side. The centre piece is attached to the side pieces by rivets, 3, 4, round which these rings are allowed to turn, so that the

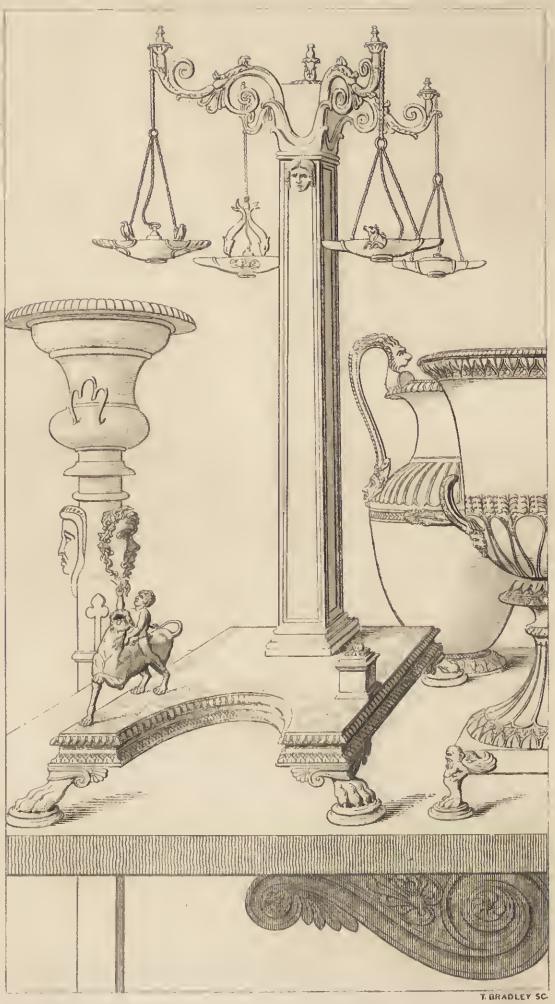


Candelabra. 2 F 3

three either lie parallel when the candelabrum is taken to pieces, or may be made to stand at equal distances in the circumference of a circle; in which case the two exterior rings lap over each other, and are united by a moveable pin. The end rings, 5, 5, 5, which are placed at different heights, as shown at *h*, will then be brought into the same vertical line; and the round pin, C, which terminates the stem, passes through them, and is secured by a pin, 7, passing through the hole, 8, which keeps the whole tight. The shaft is square and hollow, terminated by two busts placed back to back, and surmounted with a kind of capital. Within this a smaller shaft, *e*, plays up and down, and is adjusted at the desired height by a pin, *f*. The busts represent Mercury and Perseus. The richer sorts of candelabra are remarkable for the profusion of delicate ornaments which is bestowed upon them. Usually the relieved parts appear to be cast in a mould. Some are beautifully damasked or inlaid with other metals. The upper part of another candelabrum is represented in the steel plate given below. It is inferred from a passage in Pliny, that the art of inlaying was carried to perfection in Ægina, while the solid parts, as the shaft and feet, were best cast at Tarentum. We give the passage in a note, which has been variously interpreted, and hardly bears out all the meaning which has been extracted from it in the above version*.

One of those elegant table lamps, by the praise of which the present discussion was introduced, is represented in the following plate. Including the stand it is three feet high. On a rectangular plinth rises a rectangular pillar, crowned by a capricious capital. On the front of the pillar is a mask of a Bacchante, with fine features and long flowing hair; and on the

* Privatim Ægina candelabrorum superficiem duntaxat elaboravit, sicut Tarentum scapos. In hoc ergo commendatio officinarum est.—Hist. Nat. xxxiv. 3.



T. BRADLEY SC.

CANDELABRA AND VASES.

opposite side, the head of a bull, with the Greek word Bucranion. From the extreme points of the abacus, four ornamented branches, beautifully chased, project; the lamps which now hang from them, though ancient also, are not those which belonged to the stand, and were not found with it. They are nearly alike in figure, but differ in size. Three of them are ornamented with various animals; the fourth is plain. One of them has each of its ends wrought into the form of a shell. Above are two eagles in high relief, with the thunderbolt of Jupiter in their talons. Another has two bulls' heads, a third, two elephants' heads projecting from the sides. The latter is suspended by two dolphins, instead of the chains generally in use, whose tails are united, and attached to a small ball and ring. The pillar is not placed in the centre, but at one end of the plinth; which is the case in almost every lamp of this description yet found. The space thus obtained may have served as a stand for the oil-vase used in trimming the lamps. The plinth is beautifully damasked, or inlaid, in imitation of a vine, the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with wood and fire upon it: on the other a Bacchus, naked, with his thick hair plaited and bound with ivy. He rides a tiger, and has his left hand in the attitude of holding reins, which time probably has destroyed; with the right he raises a drinking-horn. The workmanship of this lamp is exquisitely delicate in all its parts.

We may here say a few words on the art of inlaying one metal with another, in which, as in all ornamental branches of the working of metals, the ancient Italians possessed great skill. In the time of Seneca, ornaments of silver were seldom seen, unless their price was enhanced by being inlaid with solid gold*.

* Ep. 5.

The art of uniting one metal to another, was called by the general term, *ferruminare*. Inlaid work was of two sorts, in the one the inlaid work projected above the surface, and was called *emblemata*, as the art itself was called from the Greek, *embletice*. It is inferred from the inspection of numerous embossed vases in the Neapolitan Museum, that this embossed work was formed, either by plating with a thin leaf of metal figures already raised upon the surface of the article, or by letting the solid figures into the substance of the vessel, and finishing them with delicate tools, after they were attached. In the second sort, the inlaid work was even with the surface, and was called *crusta* *, and the art was called from the Greek *empæstice* †. This is the same as the damask work so fashionable in the armour of the fifteenth and sixteenth centuries, which is often seen beautifully inlaid with gold. It was executed by engraving the pattern upon the surface of the metal, and filling up the lines with fine plates of a different metal; the two were then united with the assistance of heat, and the whole burnished. Pliny has preserved a receipt for solder, which probably was used in these works. It is called santerna; and the principal ingredients are borax, nitre, and copperas, pounded with a small quantity of gold and silver in a copper mortar.

The vase which accompanies the lamp in the plate just given, was found in a house opposite to the side door of the covered portico of Eumachia. It is very elegant in shape, and is a good specimen of that which we have called embletic work. The inlaid ornaments are admirably relieved by the deep colour of the bronze. This specimen of ancient art is worthy to serve as a model to goldsmiths and chasers in metal. There are six different mouldings in it, each rich in variety of ornament. The beautiful propor-

* Cic. vi. ver. 52. † Athenæus.

Bronze figure inlaid with emblatic work.

tions, and correspondence of the body and the foot, are also deserving of attention. Another vase in the same plate, of different form, is not perhaps less beautiful. It has three handles, one placed vertically, and two horizontally, at the sides.

We give another admirable specimen of inlaid work, in a bronze figure found in Pompeii in 1824. The cuirass is inlaid with silver. The upper compartment represents Apollo encircled with rays, driving his four-horsed chariot: beneath is an allegorical figure of the earth, flanked by a bull on one side, and a goat on the other. The figure is one foot eight inches in height.

Before we quit this subject, we have still one candelabrum to notice, which for simplicity of design, and delicacy of execution, is hardly to be surpassed by any in the Neapolitan collection. The stem is formed of a liliaceous plant, divided into two branches, each of which supports a flat disc, which may represent the flower, upon which a lamp was placed. At the base is a mass of bronze which gives stability to the whole; upon which a Silenus is seated, earnestly engaged in trying to pour wine from a skin which he holds in his left hand into a cup in his right. In this figure all the distinctive marks of the companion and tutor of Bacchus are expressed with great skill; the pointed ears, the goat's tail, the shaggy skin, the flat nose, and the ample rotundity of body, leave no doubt on our minds as to the person intended to be represented. The head, especially, is admirable, both in respect of workmanship and expression.

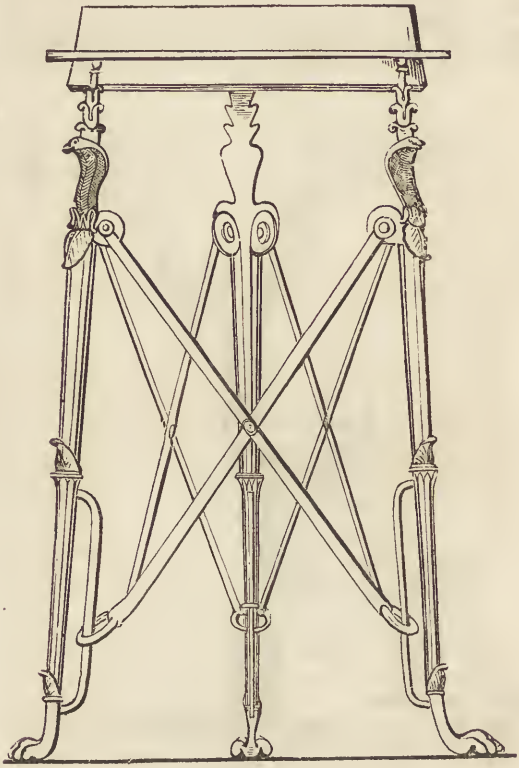
Some remarkable tripods are figured and described in Mr. Donaldson's Pompeii; and others will be found in the works on Herculaneum. We shall only speak of one, which is peculiar in construction, being contrived to open or shut up at pleasure. Each of the legs is united to the others by two braces, the lower ends of which are at liberty to play up and down

upon rings, while at the upper ends, and at the point where they cross each other, they are only allowed to move round a pin, or hinge. The pan at top merely rests upon a ledge, and can be taken off at pleasure. It is evident from the construction, that the legs may either be pushed close together, or drawn further apart, until the rings reach the limit of their assigned range; and thus the tripod may be made to receive

Candelabrum.

a larger or smaller vessel, according to the purposes for which it is wanted.

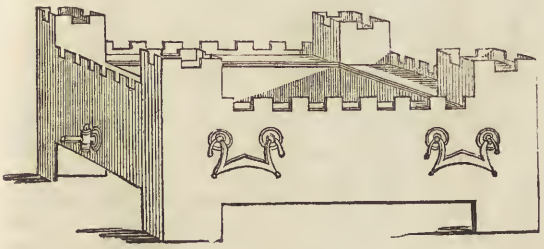
Each of the legs is topped by the sacred serpent of Egypt, bearing the lotus on its head. It was believed



Moveable Tripod.

that this animal had the power of killing others with a look, and, as master of the life of others, it was reputed immortal and sacred to the gods, on whose heads it was often represented. We may presume, from this ornament, that this vessel belonged to the worship of Isis, which we know to have been extensively practised in Pompeii.

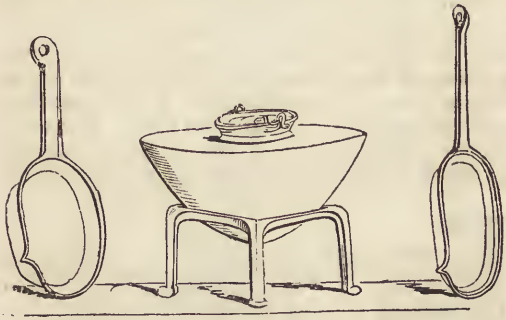
Another interesting class of household articles comprehends the braziers, which, in the want of that peculiarly English convenience, an open fire-place, served at once to warm the rooms, to keep dishes hot, or boil water, and perhaps to perform such culinary operations as required no elaborate preparation. One of these, intended merely to heat a room, we have already described in the chapter on baths; that which is here represented is on a smaller scale, being intended for private use, and has more conveniences.



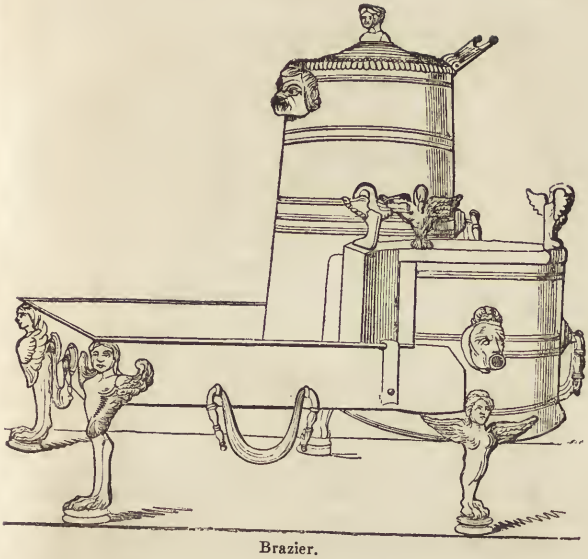
Brazier.

The sides, which are of considerable thickness, are hollow, and intended to contain water, and the four turrets, at the four corners, are provided with moveable lids. From one of the sides there projects a cock, to draw off the water. The centre, of course, was filled with lighted charcoal, and if a tripod or trivet were placed above it, many processes of cooking, such as boiling, stewing, or frying, might be performed.

Such a brazier as this, probably, was placed, in the winter, near the triclinium, where it would at once warm the dinner party, and minister in all its various uses to the service of the triclinium. Here is a tripod, such as might be used for the above purposes, with its pot or kettle, flanked by a frying-pan (*sartago*) on either side. The pot here figured is of the kind called *cacabus*, a cooking vessel, which is to be distinguished from *ahenum*, a cauldron for boiling water.

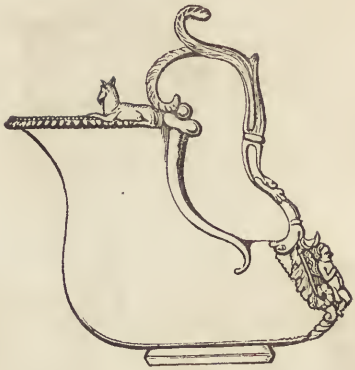


Our next specimen is intended for the same uses, but is far more ornamental in its character. The form is new and elegant, and something modelled upon this pattern might be introduced with advantage into those countries where chimnies and fireplaces are not in general use. It is fourteen inches square, exclusive of a semicircular projection, which is raised above the rim of the brazier, and made hollow to receive water. On the edge of this stand three eagles, with their heads curving downwards towards their breasts, intended probably to support a boiler. A sort of tower rises at the side of this semicircular part, which has a moveable lid, with a bust for the handle. The water was drawn off, as in the former instance, through the mask in front.



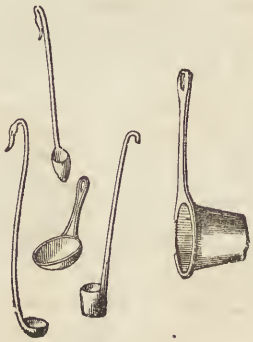
Brazier.

The following vase, if not equal in beauty to those already described, is curious in form, and rich in ornament. The lip is elegantly finished with a double row of ovoli. The handle is elaborate and elegant. Its design seems taken from a flower-stalk, which divides at top, and falls down on each side of the vase, on two cornucopiæ. Two goats recline upon the edge of the vase, looking towards each other. The junction of the lower end of the handle with the vase is richly ornamented with acanthus leaves, and a winged child among them, holding a wine-skin. The base is disproportionately small. This seems from the ornaments to have been a wine-vessel, and probably was used in sacrifice, as well as in domestic life.



Bronze Vase.

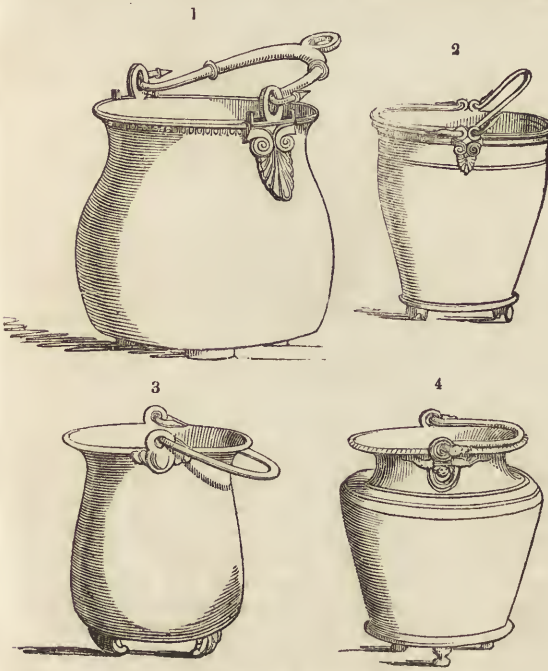
The next groups of vessels, though nearly destitute of ornament, and probably of a very ordinary class, will serve to give us some idea of the cooking vessels of the Romans. The first four are ladles (simpula),



Simpula.

used, among other purposes, for making libation from larger vessels. One of the most celebrated vases in the Neapolitan collection, was found with a bronze simpulum in it: and upon the vase itself there was a sacrificial painting, representing a priest in the act of pouring out a libation from a vase with the simpulum

The other four vessels require and admit of little explanation. The first seems meant to hang over



Kitchen Utensils of Bronze.

2 a 3

the fire, if we may judge from the eye at the top of the handle; which with the massive leaves and volutes below the rings, and the ovolo moulding, is not without pretensions to elegance. Fig. 2 is only remarkable for a double handle, which lies upon the rim, and forms as it were an upper moulding. Fig. 3 and 4 are plain. Even these common vessels are not without a certain degree of elegance, both in form and workmanship.

Great numbers of clay vases have been found, of which the following is a very beautiful specimen.

Terra-cotta Vase.

The lip and base have the favourite ovolo moulding: the body has two rows of fluting separated by a transverse band, charged with leaves, and with a swan in the centre. The neck of the vase is painted, and the same subject is given on each side. It represents a chariot, drawn by four animals at full gallop, which appear to be intermediate between tigers and panthers. A winged genius directs them with his left hand, while with his right he goads them with a javelin. Another winged figure preceding the quadriga, with a thyrsus

in his left hand, is in the act of seizing the bridle of one of the animals. The whole is painted in white on a black ground, except some few of the details, which are yellow; and the car and mantle of the genius, which are red. The handles represent knotted cords, or flexible branches interlaced, which terminate in the heads of animals. This vase is much cracked, probably in consequence of the violence of the fire.

ῥυτὸν, or Drinking-cup.

Some drinking vessels of peculiar construction have been found, which merit a particular description. The first are of the class called ῥυτὰ, or ῥυτίδες, from ῥύω, to draw off liquid. These were in the shape of a horn, the primitive drinking-vessel; and had commonly a hole at the point, to be closed with the finger, until the drinker, raising it above his mouth, suffered the liquor to flow in a stream from the orifice, in the manner represented in p. 89. This method of drink-

ing, which is still practised in some parts of the Mediterranean, must require some skill in order to hit the mark exactly. Sometimes the hole at the tip was closed, and one or two handles fitted to the side, and then the base formed the mouth; and sometimes the whimsical fancy of the potter fashioned it into the head of a pig, a stag, or any other animal. One in the Neapolitan Museum has the head of an eagle with the ears of a ram. These vases are usually of clay, but cheap as is the material, it is evident by their good workmanship that they were not made by the lowest artists.

Grotesque Vases.

Above we give a group of vases of grotesque character, such as those to which Martial alludes in the epigram which we quote below *. "I am the whim of the potter, the mask of the red-haired Batavian: boys fear my face, though you laugh at it." One of them is more remarkable than the others; it represents the head of a Persian king, as we may conjecture from the upright tiara, which rises from a diadem pierced with holes, and has upon it two Persian figures, which are scarcely discernible in our

* Sum figuli lusus Rufi persona Batavi:
Quæ tu derides, hæc timet ora puer.—Mart. xiv. 176.

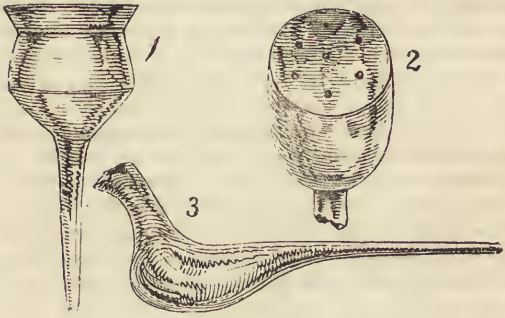
engraving. The features have something of the character of a bugbear: wide, open eyes, asses' ears, a long beard, and a most tremendous pair of mustachios, ever sedulously cherished by the eastern nations. In forming these caricatures, however, the artist had a graver end in view than either amusing men or frightening boys—that of guarding the drinker while in a helpless state of intoxication from the malign influence of an evil eye, or the wiles of enchantment; for among the ancients, who believed devoutly in the power of drugs and sorceries of all kinds, the salutary power of averting those evils was assigned to all such grotesque figures as we have here described.

Here we have something like a wine-basket, made of clay, called *ἀγγοθήκη*, or *ἐγγυοθήκη* by the Greeks, and *incitega* by the Romans, containing two glass vessels, of the kind called *ὀξύβαφον*, because, being narrrow in the neck, the liquor came out drop by drop.

Liquor-basket of clay, with Glass Vessels.

From vases, we naturally pass to other instruments intended for the service of the table. The first of

those figured in the annexed block, is a glass funnel, *infundibulum;* the second is described as a wine-strainer; but the method of its use is not altogether clear. The bottom is slightly concave, and pierced with holes. It is supposed to have been used as a sort of tap, the larger part being placed within the



Glass Vessels.

barrel, and the wine drawn off through the neck or spout, which is broken. Fig. 3 is a wine-taster; something on the principle of a siphon. It is hollow, and the air being exhausted by the mouth at the small end, the liquid to be tasted was drawn up into the cavity.

Another sort of strainer, of which there are several in the Neapolitan Museum, is made of bronze, pierced

Bronze Strainer.

in elegant and intricate patterns. The Romans used strainers filled with snow to cool their wines, and such may have been the destination of the one here represented. These were called *cola vinaria*, or *nivaria*. the poor used a linen cloth for the same purpose *.

With respect to the details of dress, the excavations, whether at Pompeii or Herculaneum, enable us to clear up no difficulties, and to add little to that which is already known on this subject. Still a short notice of the principal articles of dress, and explanation of their Latin names, may be expedient for the full understanding of some parts of our subject. The male costume will detain us a very short time. The proper Roman dress, for it would be tiresome and unprofitable to enter upon the variety of garments introduced in later times from foreign nations, consisted merely of the toga and tunica, the latter being itself an innovation on the simple and hardy habit of ancient times. It was a woollen vest, for it was late before the use of linen was introduced, reaching to the knees, and at first made without sleeves, which were considered effeminate; but as luxury crept in, not only were sleeves used, but the number of tunics was increased to three or four. The toga was an ample semicircular garment, also without sleeves. It is described as having an opening large enough to admit the head and the right arm and shoulder, which were left exposed, having a sort of lappet, or flap (lacinia), which was brought under the right arm, and thrown over the left shoulder; forming the *sinus*, or bosom, the deep folds of which served as a sort of pocket. This is the common description, which, we confess, conveys no very clear notion of the construction or appearance of the dress. The left arm was entirely covered, or if exposed it

* Attenuare nives norunt et lintea nostra;
Frigidior colo non salit unda tuo.—Mart. xiv.

was by gathering up the lower edge of the ample garment.

The female dress consisted of one or more tunics, with an upper garment, called *stola*, which superseded the toga, originally worn by women as well as men. The stola is said to have been a more ample and ornamented sort of tunic. The tunic worn by women does not seem to have differed from that worn by men, except that it reached to the feet. Above the stola, women wore a mantle called palla or pallium. This is said to have been thrown across the shoulders, the right end being gathered up and thrown over the left shoulder, leaving nothing but the right hand visible *: a description which does not tally with the annexed figure, taken from a statue found at Herculaneum, of a female clothed in tunic and pallium, in which

Draped Female Statue discovered in Herculaneum

* Facciolati.

T. BRADLEY SC.

PAINTING ON THE WALLS OF THE PANTHEON.

the right arm and shoulder are uncovered. Here the pallium is short, after the Greek fashion; the ladies of Rome wore it trailing on the ground. The tunic has short sleeves which are fastened by buttons. The hair of this statue was gilt, though, since it has been exposed to the air, the lustre is gone, and nothing but a dull yellow colour remains. This singular and tasteless style of ornament may be explained by a senseless and extravagant fashion which prevailed, while blond hair was in fashion, of powdering the head with gold dust. The custom was imported from the East, where it was practised, according to Josephus, by the Jews. Several of the Roman emperors adopted it. The hair of Commodus was so brilliant, according to Herodian, partly from its natural whiteness, partly from the quantity of essences and gold dust with which it was loaded, that when the sun was shining on it, it might have been thought that his head was on fire.

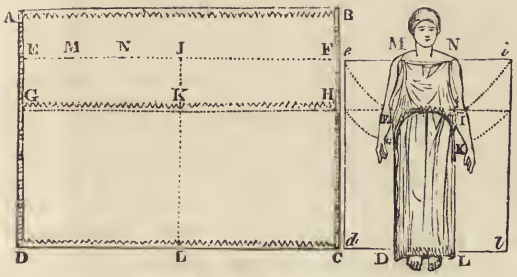
The opposite plate, which represents a portion of one of the walls of the Pantheon, will at once depict the female dress on a larger scale, and convey some notion of the light and airy style of architectural painting, intermixed with figures, which is one of the favourite decorations of Pompeii. It represents a priestess playing on the harp, which she strikes with both hands, using with the right the plectrum, or quill. She is clothed in a white pallium, fringed with gold, which falls in rich folds below the knees. Her under garment is a blue tunic; she has yellow shoes, a gold band confines her hair, and gold ear-rings and bracelets glitter on her ears and wrists. She is coming through a doorway, upon the architrave of which is a figure of Victory in a biga, lashing on her horses, which are full of animation. These figures are painted on a white ground, and produce an admirable effect.

Some minute speculations relative to one article in female dress have been based on a statue from Herculaneum, in which a Neapolitan antiquary thinks that he has discovered the nature and construction of that compound garment called the tunico-pallium, in which the appearance and uses of the tunic and mantle were united. It is the statue of a woman, employed in buckling her dress over the right shoulder, having already fastened it on the left, in such a manner as to leave the arm bare. This dress he

Figure dressed in the Tunico-pallium.

asserts to be the tunico-pallium, and gives the following description of it; which is stated to be the result of much study and numerous experiments, assisted by the learning of several members of the academy of Naples.

The first and most important point is to establish that the double garment in question was composed only of one piece of cloth. This the author assumes to be four feet long and five feet six inches broad,



Tunic-pallium displayed.

varying in size of course with the stature of the wearer. Let this be represented by A B C D. Fold down the upper portion, one foot two inches deep, in the line E F, and the edge A B will coincide with G H, and E F H G will form the pallium or mantle. Join the edges E D, F C, by folding the dress in the line I K L, leaving the fold E F H G on the outside; divide the top into three equal parts, and attach the back and front together by buckles placed at the points M N; and we have the tunico-pallium open at the right side.

Having described the dress, the next thing is to place it on the wearer. Let her stand in the centre of the parallelogram *e i l d*, fix a *fibula* or buckle at the point N, passing the left arm through the aperture N I, and adjusting the buckle on the left shoulder: then place the second buckle at M, on the right shoulder, passing the head through N M, and the right arm through the aperture M E. The corners E G, I K, will of course fall down in the direction indicated by the dotted lines, forming a simple, but not inelegant drapery. In some figures the tunico pallium is entirely open on the right side, E D, in others it is entirely closed from end to end, or open

only for the space E G. This dress has been introduced in the ballets at the Neapolitan theatre San Carlo with very good effect.

At this place two subjects taken from paintings may be introduced, representing two different ways of playing on the harp. Each is curious, as exemplifying a method of playing which no modern nation has adopted. The first represents a female striking two harps at once, one held on her knee, the other placed beside her on a couch. The curved figure of both is remarkable, and may perhaps give a new and more forcible meaning to the epithet *curva*, in the lines of Horace—

> Tu curva recines lyra
> Latonam et celeris spicula Cynthiæ.
>
> Od. iii. 28.

The Romans, in speaking of harp music, used the expression "*intus et foris canere* *," to sing within and without; and this expression is rendered more intelligible by a painting given below, from which it appears that sometimes, at all events, the harp had a double row of strings, as the Welsh harp sometimes has three strings. The musician here plays with both hands, without using the plectrum; and the surrounding figures seem to be watching her with admiration.

The other subject, which is imperfect, represents a female playing with the plectrum or quill †, with which the chords were struck, instead of the fingers. This method of playing was held in early times in the highest esteem; afterwards it was superseded by the use of the fingers, a far more natural and effective instrument. Here the musician strikes with both hands at once, with the right *intus*, or the inner row of strings, with the plectrum; with the left, *foris*.

* Cic. in Var. Act. ii. lib. 1. 20.

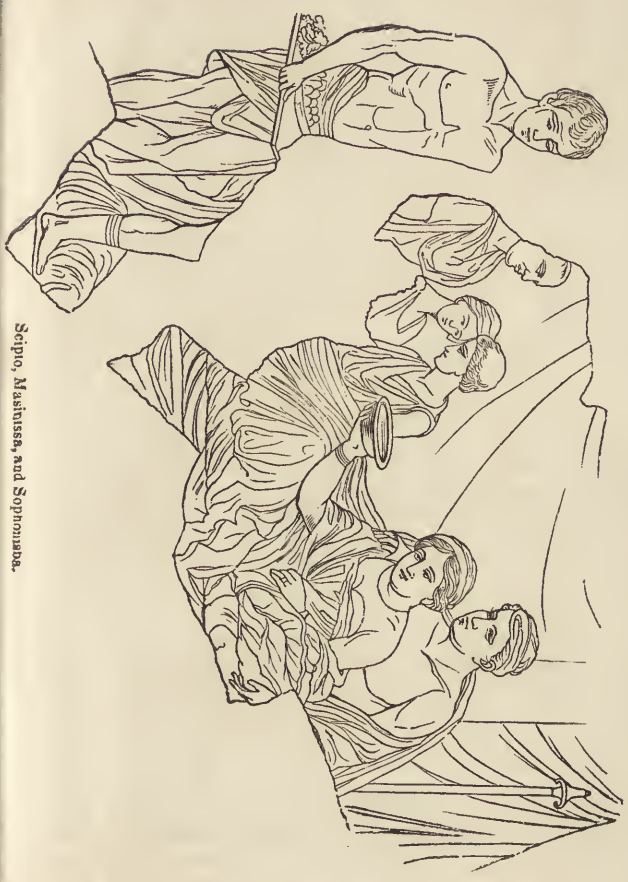
† The mandolin is played to this day in Italy with a quill.

Harp-player.

The harp is supported by a band passed round the left arm.

arp-player using the Plectrum.

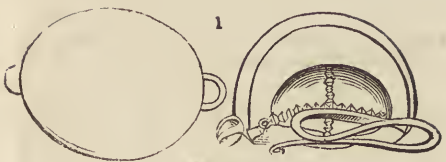
Another picture may here find a place, which ought to have been mentioned in the chapter on Painting. It appears to represent either the marriage of Masinissa and Sophonisba, or the death of Sophonisba ·



Scipio, Masinissa, and Sophonisba.

but it is chiefly remarkable for containing a portrait of Scipio. What business the Roman general had to be present on either of those occasions, it is hard to say. The picture is much mutilated, and the back part of Scipio's head and most of his figure are destroyed; but the face remains perfect, and is recognised by Visconte as coinciding with the most authentic busts, and especially with a fine bronze head in the Museum at Naples. This we believe is the only known portrait which has been found. It shows that artists did introduce the likenesses of great men into their historical compositions, and gives some slight ground to hope that other likenesses may hereafter be discovered and identified. The figures are placed under a portico, projecting upon a garden. A green curtain is stretched from column to column, so as to form a back-ground to the principal figures. The couch on which the two principal figures recline is also green, but it is covered in part with a large violet-coloured cloth, which passes over the shoulders of Massinissa, and down to the feet of Sophonisba. Both have their heads encircled with a regal diadem. The flesh of Massinissa is painted of a clear olive-brown. Sophonisba is dressed in a yellow pallium and green tunic. Scipio wears his warrior's dress, with a red mantle. The candelabrum behind Massinissa seems meant to represent ivory.

Numerous articles of female ornament have been found, of which we have collected a few into one block. They are drawn of the same size as the originals. The first figure is an ear-ring, seen in front and sideways. It is a portion of a plain gold spheroid, very thick, with a metal hook at the back to pass through the ear. The next is of simpler construction, having pearl pendants. Both these patterns seem to have been very common. No. 3 is a breast-pin attached to a Bacchanalian figure, with a patera



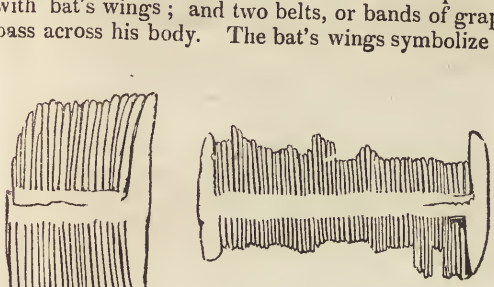
Ear-ring.

Ear-ring.

Gold Pin.

Ring.

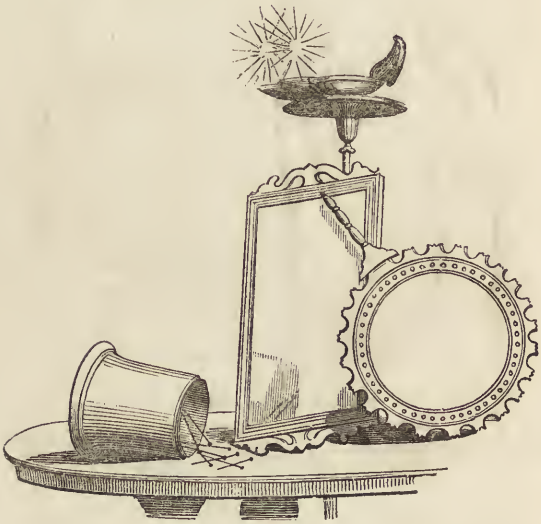
in one hand and a glass in the other. He is provided with bat's wings; and two belts, or bands of grapes, pass across his body. The bat's wings symbolize the



Combs.

drowsiness consequent upon hard drinking. No. 4 is a ring, with serpents' heads. These are very common. To these we have added two combs.

We conclude with two of the most important articles of a lady's toilet-table; her mirrors, and a box of pins. The former were made usually of steel, but sometimes of glass; the latter, we are told by Pliny, were brought from Sidon *.



Mirrors, &c.

* xxxvi. 36.

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